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AN EXAMINATION OF HENRY VAN DE VELDE'S DEPENDENCY ON THE WRITINGS OF WILLIAM MORRIS

by

HEIKE FICHTNER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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MASTER OF ARTS IN HISTORY OF ART AND DESIGN
1984

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in partial fulfilment of the requirements for the degree of Master of Arts-History of Art and Design

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ABSTRACT

The Belgian artist and writer Henry van de Velde (1863-1957) has frequently been presented as a principal follower of the aesthetic ideas of the nineteenth century English writer and craftsman William Morris. Furthermore, van de Velde acknowledged in his own writings his great indebtedness to Morris' theories and practices. There appears, however, to be no extensive analysis determining the degree to which van de Velde relied on the ideas of his English mentor in formulating his own principles. The purpose of this study is therefore to isolate some of the major aspects of van de Velde's thoughts on art and architecture which duplicate, extend, or are in opposition to Morris'.

Owing to the complexity of the topic, this analysis is limited to the examination of such writings by Morris as were definitely known to van de Velde as well as to van de Velde's major publications between 1893 and 1914, and his autobiography of 1962.

The first part of the main body of this thesis contains an investigation of the approximate date of van de Velde's acquaintance with Morris' writings, and the extent to which van de Velde appears to have been familiar with Morris' texts.

Part Two consists of a summary of selected major writings by van de Velde published between 1893 and 1914 for the purpose of familiarising the reader with van de Velde's art theories.

In the third part of this thesis the author examines, by way of

comparison, the manner in which van de Velde synthesised Morris' ideology in his own writings. Included is an account of those concepts which van de Velde openly acknowledged as derived from Morris, as well as a discussion of Morris' ideas which van de Velde seems to have made use of without actually stating their source. Furthermore, Part Three presents an analysis of the issues on which van de Velde departed from Morris and a clarification of such instances where van de Velde appears to have misinterpreted Morris' principles.

In the conclusion of this study the author summarises the evidence presented in Parts One to Three, in order to demonstrate that Henry van de Velde was indeed influenced in his thoughts on art by the writings of William Morris.

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INTRODUCTION

The period extending from the 1820s to the beginning of the twentieth century must be viewed as a milestone in the development of the applied arts. It was the twentieth century Art Historian Alf Bøe who suggested, in From Gothic Revival to Functional Form, that "England was probably the first country in Europe to be concerned about the conditions of her arts and crafts." Furthermore Bøe proposed that England's reaction came as a response to the ever-increasing influence which a rapid development in machine production had exerted on its art manufacture.[1]

Among the most prominent reformers of the English applied arts in the second half of the nineteenth century was William Morris (1834-1896) who endeavoured with his works and writings to reinstate honesty and quality in craftsmanship, which he believed to be in a continuous state of decline. Morris was a poet and writer, but above all he was a craftsman, a designer and one who dedicated the greater part of his life to the revival of the "minor" or "decorative" arts as he called them, and to the battle for a new, socialistically oriented, political structure.

Following and based upon Morris' example there arose the "Arts and Crafts Movement", which not only influenced the arts in England but soon found avid supporters in Continental Europe.[2]

Of these the Belgian painter, architect, designer, writer and

educator Henry van de Velde (1863-1957) is frequently alluded to in twentieth century art historical writings as having been influenced by William Morris. One of the most general remarks in this respect was made by Alf Bøe, who points to the possibility of "existing connections between British design and that of France, Belgium, Scandinavia, and the German speaking countries."[3] Also, Nikolaus Pevsner, in Pioneers of Modern Design, feels that "van de Velde, Loos and Wright were decisively stimulated in their thoughts by England."[4] In support of this argument he adds one of van de Velde's own statements from Die Renaissance im Modernen Kunstgewerbe of 1901, in which the latter insists that "the seeds that fertilized our spirits, evoked our activities, and originated the complete renewal of ornamentation and form in the decorative arts, were undoubtedly the works and influence of John Ruskin and William Morris."[5]

In addition E. Herbert, in The Artist and Social Reform: France and Belgium, 1885-1898, relates that in the early 1890s van de Velde had reached an "impasse" in his private life as well as in his career, "brought on by the death of his mother" and by his search for a new method of artistic expression. Here, Herbert suggests that "it was the discovery of William Morris and the arts and crafts movement that, more than any other factor, restored . . . [van de Velde] to an energetic artistic life."[6]

Furthermore, in Art Nouveau: 1890-1902, T. Benton and S. Millikin write that van de Velde "in 1893 . . . tried his hand at tapestry, following in the footsteps of Morris and the Pre-Raphaelites in trying to make his art more 'useful.'"[7]

In The Aesthetic Movement E. Aslin speaks of "van de Velde . . .

who paid the most whole-hearted tribute to his English masters, specifically to the ideas of Ruskin and Morris and the designs of Walter Crane."[8]

Considering the scope and nature of Bde's, Pevsner's, Herbert's, Aslin's, Benton's and Millikin's writings however, their rather brief treatment of this issue is justifiable. More surprising is the fact that somewhat vague and general comments linking van de Velde and Morris were made by authors whose publications were solely concerned with one or more aspects of van de Velde's life, works and theories.

Among these, to name but the more prominent, were K.-H. Hüter,[9] G. Stamm,[10] H. Curjel,[11] A.M. Hammacher,[12] and C. Rességuier.[13] Here it is of the utmost significance that only minor attempts were made by these authors to verify or provide evidence for their statements, although most of them appear to have based their assertions on such numerous acknowledgements of indebtedness to Morris as were provided by van de Velde himself.

For instance, in his autobiography Geschichte Meines Lebens van de Velde speaks of "the decisive influence of Ruskin's and Morris' thoughts and theories on my own development," as well as of "the deep impression which their writings had made on me."[14] Additional entries in the same text reveal not only van de Velde's own acknowledgements of Ruskin and Morris as his predecessors,[15] but also that in 1893 he dedicated "several lectures to the study and analysis of the extensive and prophetic works of John Ruskin . . . and to the lectures and writings of William Morris."[16]

Furthermore, in Die Renaissance im Modernen Kunstgewerbe of 1901, van de Velde writes:

> I also want to speak to you of William Morris, since it is, above all, necessary to show from whom we originate. . . . His name is synonymous with a programme, and his work demands to be continued. . . . It would never occur to me to deny that the Continental renaissance [of the applied arts] has its origins in England. [17]

Although similar examples of van de Velde's admiration for William Morris can be found in almost all his major writings, there is only one incident where van de Velde precisely lists actual principles which he adopted from Morris: the necessity of logic in the structure of any object, proper selection and utilisation of materials, proud and open display of materials and production processes and balance in surface ornamentation.[18]

However, in spite of such information, the full extent of Morris' influence on van de Velde has as yet to be determined. It is therefore the objective of this study to investigate whether or not Morris' ideas and principles pertaining to the applied arts and architecture are indeed reflected in van de Velde's writings.

In the course of this examination we will establish the approximate date and circumstances of van de Velde's first contact with Morris' writings and identify those publications by and about Morris which were definitely known to van de Velde. We will also examine the contents of van de Velde's major writings between 1893 and 1914 and finally compare both authors' theories on art in order to isolate those of Morris' ideas which van de Velde appears to have accepted or rejected.

Because of the complexity of the issues discussed by both van de Velde and Morris a selection has had to be made in order to avoid

undue over-simplification or even confusion; thus emphasis has been placed only on major aspects of their art theories.

A further limitation has been imposed by the specific time-frame selected. The examination of Morris' writings as well as those publications describing and commenting on his activities has been restricted, for obvious reasons, to such material as was most certainly familiar to van de Velde. Furthermore this study will concern itself only with van de Velde's major publications written between 1893 and 1914, the only exception being his autobiographical notes of 1962.[19] This time-span is by no means an arbitrary one. The year 1893 marks van de Velde's first publications on the applied arts. These were followed by numerous writings and lectures, so that by 1914 he had expressed most of his significant theories on the subject. Furthermore 1914 seems an appropriate closing date since it was also the year of the Werkbund Discussion and the beginning of the First World War, which brought about the end of van de Velde's active engagement in Germany.

In addition it must be emphasised that in studying the comparison of van de Velde's and Morris' writings the reader should be aware that many of the thoughts presented here were not exclusive to these two authors, that in fact a great number of pioneers existed in England and in Continental Europe who participated in the revival of the applied arts. Of these, van de Velde was certainly aware of the activities of such English artists as Walter Crane, Charles F. Annesley Voysey, Cobden-Sanderson, Heywood Sumner, Selwyn Image and C.R. Ashbee. Among the numerous Continental influences, consideration must be given to the architects and designers Peter Behrens, Adolf Loos and

Richard Riemerschmidt; their works would have been familiar to van de Velde, who presents himself in his autobiography as a person well informed of the development of the arts at the turn of the century. Yet while it is certain that van de Velde was influenced by many artists and writers, it is not the intention of this study to pursue issues other than van de Velde's dependency on Morris.

I. HENRY VAN DE VELDE'S ACQUAINTANCE WITH THE WRITINGS OF WILLIAM MORRIS

It has been asserted that Henry van de Velde first learned of William Morris through Willy Finch (1854-1930), "a Belgian artist of English parentage" and friend of van de Velde who "introduced him to the stirrings across the Channel, which Finch had studied at their source."[1] In the beginning of their acquaintance, Finch like van de Velde had been a painter. As one of the earliest members of the Belgian artists' association Les Vingt, he exhibited on numerous occasions in its salons.[2] Finch used to travel quite frequently to England for family reasons. On one of these occasions, in 1886, he is said to have come into contact with the teachings of John Ruskin and William Morris, and this brought about rapid disillusionment with his career as a painter.[3] Finch was apparently very impressed by the products and ideas of the "new generation" of English artists since he decided to forego painting in order to become a potter, thus following in the wake of the English Arts and Crafts Movement.[4]

Van de Velde's conversion from painter to craftsman took place in 1892-93. In 1892 he had exhibited a cartoon by the name of Engelwache at the Les Vingt salon. Following this event he decided to make, with the assistance of one of his aunts, his first appliqué, also entitled Engelwache (based on the cartoon of the same name), and to exhibit it in the Les Vingt salon of 1893.[5]

According to statements made by van de Velde in his autobiography Geschichte Meines Lebens of 1962, nothing was known to the majority of artists in Continental Europe of a new English movement in the applied arts until the year 1891.[6] In general this observation by van de Velde is correct if one disregards for the moment--as he does here--the early contacts established with England by a small minority of European artists. Among these were Willy Finch and Gustave Serrurier-Bovy. The latter, a furniture maker from Liège, had been to England in 1884, after which date he is said to have adopted in his works some of the principles of the English Arts and Crafts Movement.[7] Neither Finch nor Serrurier-Bovy, however, had made his discoveries known to a large group of artists--through writings, lectures, or otherwise--and thus the influence of the change in their personal artistic outlook had at first remained restricted to a few friends and patrons of their circle.

When the news of contemporary English applied arts finally arrived in 1891 it was--so van de Velde relates--in the shape of actual works and products rather than theoretical writings. The verification of this statement is essential in the context of this chapter since, as we shall see later, it serves to narrow down the time-span during which van de Velde probably became acquainted with Morris' writings. In Die Renaissance im Modernen Kunstgewerbe of 1901, which consists of a comprehensive account of the historical development of the applied arts, van de Velde describes the situation as follows:

> It happened through the influence of the products themselves and not through the knowledge of the various theories and ideas - which had furthered the English Renaissance - that the second Renaissance [on the Continent] came about. We experienced the impact of the artistic works to which we were

> exposed, earlier than that of the theoretical writings, which fascinated and influenced those people, whom we had chosen as our leaders. . . . For us it was quite sufficient that creations by Morris, Crane, Voysey and Cobden-Sanderson appeared so beautiful that we were immediately won over to join the battle for a Renaissance of the applied arts. This happened without us experiencing any language barriers or conflict in theoretical outlook. 8

It must be remembered that van de Velde made this statement retrospectively, that is to say, roughly ten years after he appears to have come into contact with the works of the English movement. Thus it is not surprising that his comment, while justifiable--as we shall see later--in its principal message, lacks accuracy in some of its details. While van de Velde, for example, refers to the existence of certain "leaders" he does not supply specific names. Consequently the issue remains rather vague and unexplained, particularly since van de Velde believed himself to have played a leading role in the development of the applied arts on the Continent.[9]

Furthermore, although van de Velde provides his readers with several names of English craftsmen, a list which includes William Morris, there appears to be no evidence to suggest that either Morris' or Voysey's and Cobden-Sanderson's works had reached Continental Europe as early as 1891. These two issues aside, however, it can be demonstrated that after 1891 English craftsmen became known outside their own country to a great many people.[10]

Two major but separate sources proved instrumental in first introducing new English arts and crafts products in Belgium. One of these was the Compagnie Japonaise, an import store in Brussels; the other source of information was provided through numerous exhibits of

English works at the annual salons of Les Vingt, which in 1894 changed into La Libre Esthétique.

In 1891, then, Belgian citizens were first exposed to a "new art" by means of window displays of imported English wares at the Compagnie Japonaise, an event which according to van de Velde caused great curiosity among the population of Brussels, since the merchandise appeared to be unlike anything ever shown on the Continent.[11] The array of goods, all of which had been furnished by Liberty of England, included such items as:

> small tables and cabinets laquered in red and green, furnishing cretonnes, a little rustic pottery of peasant type, together with other equally unusual furnishing goods imported from England, such as Essex & Co.'s wall-papers and specimen of Benson's well designed brass oil-lamps, as well as sensible copper kettles. 12

Also in 1891 Les Vingt, for the first time, invited craftsmen to participate in their salon. Among these were the French artist Chéret with his poster-designs; the English artist Walter Crane, who exhibited his much admired book illustrations; Gauguin with his ceramics and Willy Finch, who showed his first production of clay plates. This event is commented upon by van de Velde in "Déblaiement d'Art" of 1894, where he describes the public's reaction towards the exhibited works. According to his account Walter Crane's illustrations attracted the viewers' attention first. While the public showed surprise at the amount of talent invested in the decoration of children's literature, it apparently failed entirely to recognise Crane's intention to inculcate in the very young the need for good art.[13]

Further exhibits which seem to have captured the attention of the

public were Chéret's poster-designs, which van de Velde describes as being executed in a bright light colour scheme and swift painting style.[14]

In the following year, 1892, a separate room was provided by Les Vingt for craftsmen, and several English artists had submitted their works. Among these were Selwyn Image and Herbert Horne.[15]

The final year of the association of Les Vingt was 1893. In 1894 La Libre Esthétique was founded and it existed until 1914 under the sole leadership of Octave Maus. After the inauguration of La Libre Esthétique the decision as to who was invited to exhibit lay entirely with Maus, an arrangement which was rather beneficial for English craftsmen since

> Maus had evidently decided that the interest of English art lay in its illustrators, decorators and the Preraphaelites. He invited Beardsley in 1894 and 1895 . . . [and] enterprising architects and designers such as C.R. Ashbee, William Morris and C.F.A. Voysey in the mid-'90s'. 16

In 1894, according to Madeleine Octave Maus, typographical works and ornaments of Morris' Kelmscott Press were exhibited for the first time together with works by Selwyn Image.[17] Morris' second and last participation at the salon of La Libre Esthétique was in 1895, and although he is listed by Madeleine O. Maus among the exhibitors of that year no further comment on Morris' artistic capabilities nor on the character of his works was made at that time.[18]

Additional knowledge of articles produced by contemporary English craftsmen became available to van de Velde through Maria Séthe (1867-1942), his future wife, whom he met in 1893. Shortly after their first

acquaintance Séthe informed van de Velde that she would soon be traveling to England, where she planned to stay for several months. On that occasion she offered to purchase a comprehensive collection of material by Ruskin and Morris.[19] In his autobiography van de Velde supplies the following list of articles which he wished Séthe to acquire:

> . . . samples of material and wallpapers, catalogues and reproductions of the artistic productions of Liberty, William Morris Boutique and the various exhibits of the Arts and Crafts Guilds. These materials I planned to utilise for my lecture series in Antwerp. 20

Unfortunately, because of her father's illness, Séthe had to return to Belgium much earlier than anticipated, and it is not clear from van de Velde's writings to what extent her promised acquisitions had been completed. Back in Belgium Séthe expressed great interest in continuing her study of the English Arts and Crafts Movement, and van de Velde relates that he met regularly with Séthe during that time to discuss their respective research results.[21]

In his autobiography van de Velde writes that he was under some pressure to complete the preparations necessary for his course on applied arts, which was scheduled to take place at the Academy of Antwerp in October 1893. "A great number of books had to be looked into," and thus he had to travel to Brussels twice a week "since the National Library there offered a better selection of art magazines than [the Library] in Antwerp."[22]

Van de Velde's course, which he started at the appointed time, was held twice weekly for approximately twenty art students. The first lecture consisted of "Première Prédication d'Art", which was

published in L'Art Moderne in 1893-94,[23] and again in 1902 in a translated German version in Kunstgewerbliche Laienpredigten under the title of "Eine Predigt an die Jugend."[24] Furthermore he "dedicated several lectures to the reading and analysis of the prophetic works of Ruskin . . . and to the lectures and essays by William Morris" as well as to works by Morris in the fields of "tapestries, stained-glass windows, wall-papers, furniture fabrics, and particularly to those books in which the type and decorations had been designed by Morris himself."[25] Of the latter the following publications printed by the Kelmscott Press--which was founded on January 31, 1891--would have been available to van de Velde by 1893: Morris' Story of the Glittering Plain and Poems by the Way containing "the earliest of the ornamental borders designed by Morris;"[26] Wilfred Blunt's Love Lyrics and Songs of Proteus; Ruskin's The Nature of Gothic, a Chapter of the Stones of Venice; Morris' Defense of Guenevere and A Dream of John Ball and a King's Lesson; The Golden Legend of Master William Caxton; The Recuyell of the Historyes of Troy "done after the first edition of Caxton;"[27] Mackail's Biblica Innocentium; Morris' News from Nowhere; The History of Reynard the Foxe; The Poems of William Shakespeare; George Cavendish's Life of Cardinal Wolsey; The History of Godefrey of Boloyne and The Conquest of Jerusalem.[28]

Other lectures were held on Voysey and Cobden-Sanderson, but unfortunately no specific information is provided by van de Velde on the exact texts and works used in his course.

Not long after his discovery of the products of the new generation of English craftsmen van de Velde began a serious study of a number of theoretical writings by Morris. While the exact date of his

first acquaintance with Morris' publications cannot be determined, it appears that he was familiar with some of Morris' texts at the time of his first meeting with Maria Séthe in the spring of 1893. On this occasion van de Velde spoke to Séthe about his admiration for John Ruskin and William Morris:

> I explained to Maria Séthe the importance of Ruskin and Morris and told her of the lasting impression which their writings . . . had left me with. I confessed my determination to follow Ruskin and Morris on the path leading to the realisation of their prophecies: the return of beauty on earth, and the bringing about of an era dedicated to social justice and human dignity. 29

Van de Velde's statement--written retrospectively in the years before his death in 1957--indicates only that he seems to have had some knowledge of Morris' theories on art by 1893; the exact extent of his study both of Morris' texts between 1893 and 1914 and of secondary publications describing and commenting on Morris' activities remains to be determined. This task is a rather difficult one since van de Velde--while quoting and commenting on Morris' ideas--omits in almost all of his publications to supply his readers with specific references to those of Morris' writings which he discusses or makes use of. Furthermore van de Velde's circle of acquaintances consisted primarily of fellow artists, musicians and poets, which possibly explains why his style of writing tends to be somewhat lyrical rather than factual or scientific. However, in spite of the overwhelming lack of precise documentation in van de Velde's texts, a small number of direct and indirect references do exist, which together with additional secondary information will be isolated and discussed in the following pages.

One indication which seems to imply van de Velde's study of Morris' writings is supplied by A.M. Hammacher in the bibliography of his Le Monde de Henry van de Velde of 1967. Here Hammacher claims that three essays by Morris were translated from 1893 onwards and published in the Belgian avant-garde magazine La Société Nouvelle.[30] These translations consisted of the first three of five lectures delivered by Morris between 1877 and 1880, namely "The Lesser Arts", "The Art of the People" and "The Beauty of Life", all of which were subsequently printed, in 1882, under the collective title Hopes and Fears for Art.[31] As to "The Art of the People" and "The Beauty of Life" Hammacher specifically states that they were translated by van de Velde, a note which he omits to supply for "The Lesser Arts." Thus further evidence is required here to confirm that van de Velde was also familiar with this text even though he may not have been the translator.

As mentioned previously, 1893 appears to have been the year of van de Velde's first contact with Morris' artistic works, samples and products, which the former's fiancée Maria Séthe had brought back from a trip to England. Furthermore in 1893 van de Velde was preparing his lecture series for the Academy of Antwerp in which he appears to have been primarily concerned with the development of the applied arts in England and in Europe. Taking into consideration that the lectures were most certainly delivered in French--it being the mother tongue of his audience--and that according to van de Velde a number of them were dedicated to the analysis and interpretation of "lectures and essays by William Morris," it seems possible that van de Velde found it necessary in the course of his preparations to translate some of Morris' texts in order to facilitate a thorough understanding on the

part of his students.[32] Once translated the articles could then have been put to further use by being printed in La Société Nouvelle and thus being made available to the greater part of the artistic community in Belgium.

On the other hand, a close examination of the dates involved reveals that the translation of "The Lesser Arts" appeared in the May 1893 issue of La Société Nouvelle, that is roughly five months prior to the commencement of van de Velde's lectures in Antwerp.[33] Furthermore van de Velde states retrospectively in his autobiography to have met Séthe at Easter 1893,[34] and that it was after her return from England that he mentioned to her, for the first time, his appointment at the Academy of Antwerp, mainly since he had--according to his recollection of events which took place in 1893--only received confirmation of his employment shortly after Easter of that year.[35] The appearance of "The Lesser Arts" in La Société Nouvelle, then, could suggest the possibility that van de Velde, who lived on a small allowance from his father, had either sought or been offered employment by La Société Nouvelle in the spring of 1893, and that his work there may have entailed the translation of certain English texts into the French language for purposes of publication in the magazine.[36]

Although we do unfortunately lack sufficient evidence for the verification of van de Velde's involvement in the translation of "The Lesser Arts," there is no doubt that he utilised this essay in his lecture series and that he therefore was, by October 1893, thoroughly familiar with its contents. An analysis of "Première Prédication d'Art"--which made up the first lecture of his course--reveals that van de Velde quoted, in translation, sentences and entire paragraphs

from "The Lesser Arts." On one of these occasions he quotes Morris' conviction that "it is only in later times, and under the most intricate conditions of life that . . . [the arts] have fallen apart from one another."[37] Also in "Première Prédication d'Art" van de Velde informs his readers of one of Morris' principal beliefs, namely that the survival of every individual form of art is directly dependent on the unity of all the arts.[38] In both cases van de Velde acknowledges Morris as the originator of the statements, but he does not inform us of the source of his information. Thus it is possible that he could indeed have translated "The Lesser Arts" at least partially for his lecture, although he could just as well have read the text after it was translated by another person.

Morris' "The Lesser Arts" in which he discusses the condition of the applied arts in the nineteenth century was of great importance to the young van de Velde, because it constituted perhaps his first encounter with one of Morris' major publications during the formative years of his own philosophy on art.

Perhaps it is not without significance in the present context that "The Lesser Arts" was Morris' first public address, delivered before the Trades Guild of Learning on December 4, 1877.[39] According to J.W. Mackail (1859-1945), probably the most thorough early biographer of Morris, 1877 marked a great change in the latter's career. Previous to that date Morris' principal occupations had been his business, with its ever increasing production and variety of goods; his writings of prose and poetry; occasional gatherings with friends and travels in England and abroad. In 1876-77, however, two separate incidents prompted Morris to become actively engaged in the cultural

and political concerns of his country. One of these was the proposed plan for the restoration of the Abbey church at Tewkesbury in Gloucestershire, a proposition which infuriated Morris. Opposed to any form of "tampering" with ancient buildings, Morris decided in March 1877 to take steps towards its prevention.[40] This decision to publicly oppose restoration eventually resulted in the formation of the Society for the Protection of Ancient Buildings, also called "Anti-Scrape." The other occasion was "the collapse of the Turkish Government in its European provinces during the year 1876, which had been accompanied by massacres and torture on a prodigious scale in Bulgaria."[41] Against the generally prevailing opinion in England, a number of people, including Morris, sympathised with Russia's intervention in the conflict against the Turkish Government, and this resulted in the formation of the Eastern Question Association in 1876, of which Morris became treasurer. Once the political crisis had passed the Association--according to Mackail--ceased to exist, but Morris had taken the first step towards his involvement in politics. The Society for the Protection of Ancient Buildings, on the other hand, "began to flourish under Morris, and from it grew the whole of his later activity as a lecturer and instructor in the principles of art and as founder and leader of a guild of craftsmen."[42]

Morris' principal aim in delivering "The Lesser Arts" appears to have been the wish to make his audience--consisting mostly of young trade students--aware of the state of "anarchy and disorganisation" which he believed existed among the decorative arts in nineteenth century England. At the same time he tried to convince his listeners of the necessity for a "sweeping change,"[43] a change which, if brought

about successfully, would lead to a "bettering of all mankind."[44]

The first of Morris' lectures claimed by Hammacher to have been translated by van de Velde for the July and August 1894 issues of La Société Nouvelle was "The Art of the People," which was originally delivered by Morris on February 19, 1879 before the Birmingham Society of Arts and School of Design in the Town Hall of Birmingham.[45]

By 1879 Morris' activities in public and political affairs had further increased. Thus apart from his strong participation in the Anti-Scrape he was also the "treasurer of the National League, an association formed to a large extent from the representatives of that working-class London Radicalism which had organised itself in opposition to the Eastern policy of the Government in 1876."[46] Taking into consideration his recent political engagement and the topic of his address, it is not surprising that the tone employed by Morris in delivering "The Art of the People" is that of a demand rather than that of the gentle persuasion used in "The Lesser Arts." Thus without hesitation, Morris set forth a list of changes necessary and not merely desirable for the survival of the arts. The most urgent changes, he felt, had to take place in such areas as workmanship, working conditions and education. Once the quality of every one of these was raised to an acceptable standard, Morris believed that the quality of life itself, and therefore automatically that of the arts as well, would drastically improve for the benefit of all levels of society.

The second and final essay which van de Velde is said to have translated for the January and February 1896 issues of La Société

Nouvelle was Morris' "Labour and Pleasure VERSUS Labour and Sorrow" of 1880, which was later published in 1882 under the title "The Beauty of Life" in Hopes and Fears for Art. Incidentally Morris delivered this address exactly one year later to the very same society which had provided an audience for "The Art of the People", but by February 19, 1880 he had been elected president of the Birmingham Society of Arts and School of Design, and it was in this new capacity that he delivered his lecture.

At the beginning of his discourse Morris admits that "I have little fresh to tell you; I can somewhat enlarge on what I said then; . . . but my message is really the same as it was when I first had the pleasure of meeting you."[47] Morris' sole concern in "The Beauty of Life" is again to arrest and reverse the ongoing destruction of civilisation and the arts. Here his line of argument seems very much the same as that employed in "The Lesser Arts" and in "The Art of the People." However, whereas his efforts in the former were aimed primarily at the reinstatement of the "minor arts" and in the latter at some change of social conditions of the working class, his concerns in "The Beauty of Life" are those of preventing the further destruction of already existing works of art as well as stressing the importance of architecture in general. This change in emphasis seems to have been the natural outcome of his strong involvement in Anti-Scrape during 1879.

Another of Morris' writings which van de Velde appears to have known in some detail is the utopian novel News from Nowhere. It was originally published as a serial in the English socialist magazine

Commonweal from January to October 1890,[48] and was printed--according to Mackail--in a revised version in 1890 "as a cheap volume in paper covers, which had a large circulation."[49] In the same paragraph Mackail also expresses his surprise at the "curious fact that this slightly constructed and essentially insular romance has, as a socialist pamphlet, been translated into French, German, and Italian."[50]

Van de Velde could have known of Commonweal since it is acknowledged in William Morris, Artisan et Socialiste (delivered as a lecture in January 1898 in Brussels and published as a pamphlet in the same year) that News from Nowhere was published by the magazine in thirty-nine numbers.[51]

Again in 1892 News from Nowhere appeared in La Société Nouvelle. Van de Velde could have also been aware of this particular publication as it is pointed out in a footnote of "Une Prédication d'Art" that News from Nowhere was published (in serial format) in issues eighty-five to ninety (from January to June 1892) of La Société Nouvelle.[52] Furthermore W.E. Herbert states in The Artist and Social Reform that La Société Nouvelle published "notes about Morris' work and excerpts from his writings and lectures from 1892 on."[53] Considering that van de Velde--according to Hammacher--was employed by the magazine from 1894 onward it is possible that he would have been familiar with its earlier publications.[54]

In addition to van de Velde's acknowledgement of the existence of what appear to have been the first publications of News from Nowhere in England and Continental Europe, there is also evidence to suggest that van de Velde was indeed familiar with the contents of Morris' utopian novel. Thus in "Une Prédication d'Art" (published in

La Société Nouvelle in December 1895 and July 1896) van de Velde discusses such works by Morris as "The Lesser Arts" (which he still calls by its original title Hopes and Fears for Art) and News from Nowhere.[55] Also, in William Morris, Artisan et Socialiste, van de Velde quotes a paragraph from News from Nowhere;[56] but althought this excerpt is present in Aymer Vallance's William Morris, His Life and His Writings and His Public Life, which van de Velde acknowledges as one of the sources consulted for this lecture, no mention is made by the latter that he derived this quotation from Vallance's text.[57] In addition, while Vallance does not mention the source of the quotation, van de Velde points out explicitly that it comes from News from Nowhere, a circumstance which seems to prove that van de Velde derived the excerpt from a source other than Vallance, that is, most likely from News from Nowhere directly.

Furthermore, in the same lecture on Morris, van de Velde describes in some detail Morris' dream of a better society as follows:

> He wanted to quickly land in a happy world; not on some exotic island, but in a place and time "where society consisted of people, who had realised such a perfect state of cooperation, that nobody had the desire any longer to harm his neighbor." 58

Since the above paragraph presents a very accurate summary of Morris' principal message in News from Nowhere, it appears that van de Velde must have been familiar with the contents of the novel.

However in spite of all the evidence that News from Nowhere was available to van de Velde as early as 1890 (in Commonweal), or at least from January 1892 onward (in La Société Nouvelle), it cannot be concluded with certainty that van de Velde actually read the novel at

that point in time although circumstances seem to suggest that he studied the text prior to his lecture on William Morris in 1898.

News from Nowhere was Morris' famous and popular utopian novel. A highly idealistic and essentially romantic book, it was written in 1890 towards the end of Morris' active involvement with State Socialism, and it could perhaps be argued that its content reflects the final retreat of a realist--once so whole heartedly committed to political activism--into a world of fantasy and speculation. Mackail mentions that Morris as early as 1888 had shown signs of discouragement with politics, an attitude which is reflected in a letter addressed to Mrs. Burne-Jones in which Morris says: "I am a little dispirited over our movement in all directions. . . . Perhaps we Leaguers have been somewhat too stiff in our refusal of compromise."[59] Also, in another letter to Mrs. Burne-Jones for which unfortunately the date is not noted by Mackail, Morris states that he is "prepared to see all organised Socialism run into the sand for a while."[60]

Unlike so many other utopian novels published before and after the 1890s News from Nowhere does not have an exotic setting but takes place in England. The time-frame, on the other hand, is approximately the year 2100, that is in the future, which places Morris' novel in the same league of fiction as Thomas More's Utopia of 1516, Edward Bellamy's Looking Backward (1888), or H.G. Wells's The Time Machine (1895) and When the Sleeper Wakes (1899).

The unfolding of the utopia takes place in the following manner: a fifty-six year old man--presumably Morris as he calls himself William--awakes one morning to find his usual surroundings, namely Hammersmith, England, completely changed.[61] Slowly he grasps--mainly

through his interaction with the inhabitants of the new environment--that he is experiencing life in England in 2100.

The core of the novel is to be found in chapters nine to eighteen inclusively. Here the main character, William, is introduced to one of the older members of the new society, who by profession is a historian and thus able to understand and answer the numerous questions posed by William. The major subjects are reflected in the titles of the respective chapters: "Concerning Love", "Concerning Government", "Concerning Politics", "How Matters are Managed", "On the Lack of Incentive to Labour in a Communist Society", "How the Change Came", etc.

As a utopian "dream", News from Nowhere depicts a transformed society inhabiting an equally transformed country. Where in the nineteenth century there had been sordidness, pollution, filth and unhappiness there is now, two hundred years later, nothing but beauty and cleanliness. The "new" society depicted by Morris consists of people who accept and live healthily under the communist doctrine of "equality for all," a fact which probably contributed largely to the novel's attractiveness and popularity among Morris' fellow socialists.

For van de Velde the importance of News from Nowhere lay in the fact that here Morris revealed his own--by 1890 much matured--political convictions in great detail through the numerous issues discussed by the two major characters of the novel. Thus Morris touches on every subject which would have had any bearing on the attitude of young socialists such as: educational and legal systems (including marital laws and regulations governing property), government, class-systems, economic matters, and particularly man's attitude towards

labour and his fellow man. Perhaps the most striking characteristic of News from Nowhere lies in the circumstance that all people portrayed appear to be extremely sensible and sensitive, so much so that all conventional forms of law-enforcement as well as political and governmental institutions have become superfluous. Decision-making is accomplished by majority rule, which the minority is expected to accept gracefully. Everybody enjoys working (as a matter of fact Morris mentions that the people are getting worried because of a possible shortage of work); all love their neighbours and are free of the desire to accumulate possessions. Envy and malice are replaced by generosity and good will and the monetary system is abolished in favour of a free exchange of services and goods. In short, ideal communism has been achieved.

Of the relatively few publications on the life and work of William Morris which were written between the year of his death in 1896 and the end of the nineteenth century, van de Velde most certainly read Aymer Vallancé's William Morris, His Life and His Writings and His Public Life, published in 1897. Since van de Velde refers directly to this text and extensively quotes from it--as is evident from the various footnotes listed in his essay "William Morris, Kunsthandwerker und Sozialist" (the German version of William Morris, Artisan et Socialiste)--he must have had access to this book shortly after it appeared in print.[62]

Vallance's treatise was followed in 1899 by Mackail's very detailed and extensive biography of Morris, but there is no indication that van de Velde was familiar with this latter publication.

Vallance's study, unlike Mackail's, concentrates solely on Morris' work and other activities--as is evident from the title--thus consciously omitting references to "Mr. Morris's private and family affairs," issues which he did not feel authorised to comment upon.[63]

As single works the previously discussed lectures by Morris and his novel News from Nowhere made it possible for van de Velde to gain a great amount of insight into many of the most important aspects of Morris' thoughts on art and society. Vallance, however, must have added to van de Velde's knowledge of Morris in relating and summarising and by putting into proper perspective and chronological order all of Morris' major principles and ideas. Thus after reading Vallance, owing to the author's very thorough account, van de Velde must have been familiar with most of the relevant aspects of Morris' beliefs.

Vallance's primary concern appears to have been not so much with interpreting and evaluating Morris' works and theories as with their objective description since he inserted, more often than not, Morris' own comments on particular issues, thereby making it possible for the reader to synthesise Morris' thoughts for himself.

In his treatise Vallance covers such topics as Morris' educational background, his poetry, activities as designer, innovator and businessman, his travels and his participation in various public organisations. In addition Vallance devoted one chapter of his book to Morris' lectures, articles and opinions, and another to the latter's involvement with Socialism, both of which were undoubtedly of foremost interest to van de Velde.

In the first of these chapters, namely chapter ten, Vallance supplies the reader with a rather extensive list of most of the

lectures, articles and addresses written and delivered by Morris from 1877 onward; and although he does not discuss the content of each and every one in great detail, he nevertheless provides excerpts and brief summaries of several for which there is no evidence that they were otherwise familiar to van de Velde.[64]

Certainly the most comprehensively discussed item in chapter ten is Morris' evidence given in March 1882 before the Royal Commission "held to inquire into the subject of technical instruction."[65] Here as well as in many other instances Vallance quotes Morris liberally on such issues as: the existing social barriers between the various classes of society; the desirability of free education for the lower classes in elementary subjects as well as in drawing; the desirable "aims of a painter"; "Morris' views on various styles of architecture"; the choice and utilisation of building materials in architecture; the prevailing prejudice and misinterpretation of the achievements of the Middle Ages and many other topics. All of these serve to increase the awareness of the reader as to the diversity of Morris' interests and activities, the variety of which also tends to lend credibility to the seriousness of Morris' conviction in his crusade for the revival of the applied arts and architecture.[66]

As to the subject of politics, Vallance, in chapter twelve, relates the beginning and progression of Morris' involvement in Socialism in the early 1880s, which culminated in disillusionment with organised politics towards the end of his life. According to Vallance Art and Socialism were "two aspects of the same thing," thus neither the one nor the other was of smaller or greater importance to Morris who was in thought a Socialist many years before the first Socialist

organisations appeared in England.[67] While socialist ideas and principles were already contained in "The Lesser Arts" of 1877, it was not until the formation of the Social Democratic Federation in 1881--"the first appearance of modern or scientific Socialism in England"--which Morris joined in 1883 that he publicly supported revolutionary ideas.[68] In addition Vallance relates that Morris believed Socialism aimed at "realising equality of conditions as its economical goal, and the habitual love of humanity as its rule of ethics."[69] In his battle for the improvement of the living and working conditions of the common labourer Morris insisted that the "best incentive to labour would be the pleasure afforded by the work itself."[70] Thus he did not so much advocate "the reduction of LABOUR to a minimum, but rather the reduction of PAIN IN LABOUR to a minimum, so small that it will cease to be pain."[71]

The beginning of the 1890s brought a change in Morris' attitude not towards Socialism as an ideology but towards established socialist parties. Whereas in the beginning of his battle for "equality for all men and nations" Morris had hoped to meet people with a political outlook similar to his own and competent enough to bring about a change of society for the better, he now realised that politicians as well as the majority of workers lacked the insight and conviction necessary for the achievement of their goals. Shortly before leaving the Socialist League Morris said: " It is impossible to force reforms on people who are not prepared to receive them, who do not know what it is they want;"[72] and he concluded that "until we have that mass of opinion, action for a general change that will benefit the whole people is IMPOSSIBLE."[73]

Apart from acknowledging Vallance as one of the major sources for William Morris, Artisan et Socialiste, van de Velde also includes in his lecture--and again documents in the form of footnotes to have derived--quotations from Gabriel Mourey's Passé le Detroit: la vie et l'art à Londres of 1895 and a brief observation by Herbert Horne pertaining to the type of literature Morris preferred to read before and during his attendance at Oxford University.[74] Furthermore there are six other quotations from articles by Walter Crane, John Kenworthy, Edward Carpenter and Kropotkin, which had been published in either November or December of 1896 in the socialist magazine Progressive Review and in the anarchist-communist magazine Freedom. All of these are different in character from those by Horne and Mourey in that they consist of evaluations and comments on Morris' activities while the latter are purely factual.[75]

As to the origin of the three excerpts from Mourey and Horne it is highly questionable whether or not van de Velde read the original publications, since all of these quotations can also be located in Vallance. Van de Velde, however, only acknowledges in a footnote to have taken Horne's comment from Vallance.[76] On the other hand, Vallance does not include those quotations used by van de Velde of Crane, Kenworthy, Carpenter and Kropotkin, a circumstance which seems to indicate that van de Velde must have derived them from other sources. Unfortunately there is no indication either in van de Velde's autobiography or in any of his other writings that the magazines Freedom and Progressive Review were available or known in Belgium in the late 1890s. Taking into consideration, however, that the excerpts were comments on Morris' activities, all written shortly after his death

in October 1896, it could be argued that they were perhaps reprinted as obituaries in Belgian and French magazines. Thus, although we can be certain that van de Velde knew of the quotations and their sources in 1898, the question as to where he read the articles from which they were taken remains unanswered.

In conclusion it can be stated that Henry van de Velde, during the last decade of the nineteenth century, studied several publications by and about William Morris which consisted of "The Lesser Arts" (which he knew at least partially since he utilised excerpts from this lecture for his course in Antwerp), "The Art of the People", "The Beauty of Life", News from Nowhere and Aymer Vallance's study of Morris, together with several articles on Morris by Crane, Kenworthy, Carpenter and Kropotkin.

As we have demonstrated, van de Velde was familiar with these publications before 1898, and there is no evidence in either his own texts--written prior to as well as after 1914--or other secondary publications to suggest that van de Velde had knowledge of additional writings by and about Morris after 1898.

As to van de Velde's first acquaintance with Morris' theories on art, only an approximate date can be established. According to statements made by van de Velde, theoretical writings by Morris (and by other unidentified English authors) pertaining to the renaissance of the applied arts in England became known to Belgian artists in 1891 through Willy Finch only after the former had come into contact with the works of the new generation of English craftsmen during the same year. Furthermore van de Velde also declares that he knew of some

(also unidentified) writings by Morris and Ruskin before meeting Maria Séthe in April of 1893. Consequently one can assume that van de Velde had either first heard of or read some of Morris' texts between 1891 and 1893.

Now that those of Morris' writings which van de Velde certainly knew by 1898 have been isolated and introduced, it will be useful in the following chapter to present a selection of some of van de Velde's early publications in preparation for a later comparison of both authors' ideas on art.

II. A SURVEY OF HENRY VAN DE VELDE'S MAJOR WRITINGS BETWEEN 1893 AND 1914

Following an account of van de Velde's first acquaintance with some of the products of the "new" generation of English craftsmen as well as the description of those writings by and about William Morris with which van de Velde was most certainly familiar, it is necessary to discuss a selection of van de Velde's most important publications between 1893 and 1914, to prepare the basis for a comparison of some of the major aspects of both Morris' and van de Velde's thoughts on art.

The task of determining a precise chronological sequence for van de Velde's writings is a rather difficult one and proves at times to be even impossible. Of his early lectures and essays by far the majority were originally published in Belgian avant-garde magazines and newspapers, such as La Société Nouvelle, L'Avenir Social and L'Art Moderne. Many were subsequently reprinted (mostly in German translations) in collective volumes; in such cases, however, information as to when they had been written, when and where they had been published, has largely been omitted. An additional complication is presented by the fact that on numerous occasions articles and essays appeared in exact or partial repetition in several publications and at times even under different titles. Furthermore, in those few instances in which original publication dates are actually noted, some, particularly

those supplied by van de Velde himself, are incorrect, as is the case, for example, in the dating of "Wie Ich Mir Freie Bahn Schuf" which was first published in Kunstgewerbliche Laienpredigten of 1902. Here van de Velde points out in the preface that "Wie Ich Mir Freie Bahn Schuf" had originally been written in 1890.[1] The essay, which is dedicated to Elly Backhausen (presumably a friend of van de Velde), contains information on some of the works by such English artists as William Morris, Walter Crane, C.F.A. Voysey, Heywood Sumner and Selwyn Image.[2] In 1890 however van de Velde could not possibly have been in a position to comment on the subject of English applied arts, since in 1901, that is one year prior to the publication of Kunstgewerbliche Laienpredigten, van de Velde had stated in Die Renaissance im Modernen Kunstgewerbe that he did not get to know English handicrafts before 1891,[3] an assertion which he later confirms in his autobiography.[4] Furthermore van de Velde also writes in Die Renaissance that in 1889 and 1890, suffering from neurasthenia, he had followed physician's orders and abstained from any mental activities, and thus it seems unlikely that he would have engaged in the extensive research required for an essay of such calibre as "Wie Ich Mir Freie Bahn Schuf."[5] On the basis of such evidence then there is already sufficient reason to doubt that van de Velde did indeed write this essay as early as 1890.

More significantly, however, the contents of "Wie Ich Mir Freie Schuf" appeared in almost identical form in 1894 under the title "Déblaiement d'Art", which suggests, in the absence of any evidence of prior publication, that the former was most likely a German translation of the original French version included, along with other translations of French texts, in a collective volume published in

Germany in 1902.[6]

The question as to whether or not the suspect dating of "Wie Ich Mir Freie Bahn Schuf" was accidental cannot be determined here, although it should be pointed out that a pre-dating of this particular essay would have been favourable for van de Velde who was never shy--as one can see from reading his autobiography--of emphasising his pioneer role in the development of the applied arts in Continental Europe.[7] The bluntness of the error however, along with van de Velde's own admission that he was most uncertain about his own dating, seems to suggest that the date in question was truly a mistake, and for this reason the contents of "Wie Ich Mir Freie Bahn Schuf" will be discussed later on in this chapter under the title of "Déblaiement d'Art." In those cases where single essays were published in collective volumes and where specific dates were not supplied, the essays will be discussed in the order of their first documented publication, regardless of their possible reappearance in later volumes.

Starting in 1893 then van de Velde was not only engaged in familiarising himself with Morris' writings, but he was also actively working on furthering his own career as lecturer and writer. Of his lecture series in 1893 at the Academy of Antwerp we have already spoken, and it has also been mentioned that his first lecture there was related to his article "Première Prédication d'Art" which--based on van de Velde's own description of his course--appears to have directly reflected his newly discovered knowledge of the English Arts and Crafts Movement and particularly Morris' thoughts on the "minor arts."

Introducing his lecture "Eine Predigt an die Jugend" (the later German translation of "Première Prédication d'Art") in the preface to Kunstgewerkliche Laienpredigten of 1902 van de Velde writes:

> My object is to enthuse young artists as well as to persuade them to regard art as a larger entity than that commonly depicted by academies and schools. Art and artists have gone beyond the accepted fields of painting and sculpture. 9

The better part of "Eine Predigt" revolves around this "persuasion", and here van de Velde has basically only one objective in mind, namely that of adequately preparing future artists for survival in society. He argues that in past centuries an unspoken agreement had existed between artists and the public based on the principle that while the public provided for the artist the latter agreed to disguise in or omit from his works the ugly and the imperfect that might be disturbing. Two very decisive factors, however, contributed to the breach of this contract. The first was the advent of "realism" in art which brought along images and subject matter unacceptable to public taste. The second was the discovery of the medium of photography, a rather accurate, fast and inexpensive method of commemorating loved ones when compared to painting and sculpture. As a result the European population in general had developed a certain indifference towards the arts, which in turn threatened the livelihood of all but those artists who continued to cater to the public's taste. The answer to this problem, van de Velde believed, lay in expanding the scope of the arts:

> Why did it not accur to us to expect of the applied arts that which the fine arts could no longer provide

> for all of us, namely a source of income? Thousands of us tried to exploit a small plot of land which in reality could hardly provide enough food for one, whereas in the meantime all neighbouring fields lay dormant. 10

While van de Velde was obviously concerned with the survival of artists in "Eine Predigt an die Jugend" his attention soon shifted to the founding of a "new" type of applied arts. Thus one year later in 1894 he delivered the lecture "Déblaiement d'Art" at the opening of the La Libre Esthetique salon. "Déblaiement d'Art" was first published in La Société Nouvelle in April 1894, again in 1895,[11] and later, in 1955, in German translation, in Zum Neuen Stil under the title "Säuberung der Kunst." Although very short it represents an important link in the long chain of essays dedicated to the revitalisation of the applied arts.

In the first part of "Déblaiement" van de Velde discusses the decline of the arts up to the last decade of the nineteenth century, resulting from the demands and influences of religion as well as from the narrow-mindedness and pettiness of the middle-class.

The second part outlines the condition under which the "minor" arts were regaining some of their former importance. Here van de Velde directs attention to the role of such pioneers as Walter Crane, Gallé and Delaherche, whose works he believed had aroused sufficient interest to provoke some connoisseurs to engage in further explorations in the field of the applied arts.[12] The result, van de Velde argues, was the ultimate discovery of such products as: Morris' furniture, wall-papers, glass-wares, pottery and fabrics; Cobden-Sanderson's designs for book-covers; Crane's, Voysey's and Heywood Sumner's wall-paper

patterns and Selwyn Image'e lithographs.

In the third and last part of "Déblaiement" van de Velde presents what he believed to be some of the necessary attributes of a future style, emphasising that anything new in the arts would undoubtedly have to be based on and be derived from folk-art and nature. Explaining his reasons for such a belief he writes:

> In the past monuments had only been erected for the glorification of God, the State and Justice; and although we had lost our belief in this practice long ago, we still continued to abide by this custom despite the fact that it had become hopelessly fruitless. There was, however, one group of people whose hearts and hands had remained untouched by the greed for gold which had so defiled the rest of us. I am here referring to the peasants. Their purity of heart and their spiritual naturalness had forced the arts to seek a new home in their arms. 13

Furthermore van de Velde cautions his audience to differentiate between so-called "social art" and a truly new style, arguing that those artists who portray the suffering and the misery of the lower classes failed to realise that a new art could not be developed from the people, but that on the contrary it had to be produced for the people.[14]

The next essay of major interest among van de Velde's writings appeared in 1895 under the title "Aperçus en Vue d'une Synthèse d'Art" and was finally--after several later French versions--published in German translation in 1955 in Zum Neuen Stil with the title "Allgemeine Bemerkungen zu einer Synthese der Kunst." The greater part of this essay however was also reprinted in Die Renaissance im Modernen Kunst-

gewerbe of 1901, although here no reference was made either to its earlier publication or to its original title.

In "Aperçus" van de Velde speaks again of the decline of the arts, but more significantly he also discusses--for the first time--the role which engineers and industrialisation could play in reviving them. In addition he analyses people's attitude towards their environment and the influence of social conditions on the arts.

A short but nevertheless rather important article is van de Velde's "Ein Kapitel über Entwurf und Bau Moderner Möbel" which appeared in 1897 in the German avant-garde magazine Pan and which is--according to Hammacher--van de Velde's first text published in German.[15] Although its subject matter is of a highly specialised nature, many of van de Velde's theories on furniture design presented here are also relevant to the applied arts in general. Thus he advocates, for example, rationality and functionality in the construction of furniture and expresses his preference for unity over intricate design, principles which can equally be applied to the field of architecture.[16] Also in "Ein Kapitel über Entwurf und Bau Moderner Möbel" van de Velde discusses forms of ornamentation and the subject of honesty in the use of materials and in methods of production.

By far the most interesting lecture in the context of this study appears at first glance to be van de Velde's William Morris, Artisan et Socialiste, which was sponsored by the Parti Ouvrier Belge (Belgian Labour Party) and delievered in January 1898 in the auditorium of the Maison du Peuple in Brussels. This lecture was subsequently printed as a pamphlet by the publisher of L'Avenir Social in the year of its

presentation, again in 1902 as the third essay in Kunstgewerbliche Laienpredigten under the German title "William Morris, Kunsthandwerker und Sozialist" and later (in excerpts) in Zum Neuen Stil of 1955 entitled "Ruskin und Morris."

To the expectant reader who had hoped to find an analysis and discussion of Morris' thoughts on art Artisan et Socialiste will present a major disappointment since it consists of little more than a summary of Morris' achievements based largely on Aymer Vallance's biography.

Van de Velde begins his lecture by describing the relationship between John Ruskin and William Morris and by presenting his view of their respective roles in the revival of the applied arts. Here van de Velde perceived Ruskin as the theoretician who endeavoured, with much dedication and "prophetic energy," to reinstate a long lost artistic sensitivity in the mind of the public, and who was fortunate in finding in Morris a practical executor of all his ideas. Ruskin's greatest concern, according to van de Velde, was the slow but continuous death of traditional craftsmanship which he saw replaced by the monster called mechanical labour. But van de Velde points out that Ruskin limited his protest to literary publications on this issue, and he credits Morris with realising Ruskin's hopes and aspirations.[17]

This initial introduction is followed by an account of Morris' path from his studies at Oxford in 1852, via his apprenticeship with the architect G.E. Street and his work as craftsman and poet, to his death in 1896.

Among the issues which are given special attention by van de Velde are Morris' definition of "architecture as the basis and uniting

element of all the arts"[18] and his acceptance of Ruskin's belief that "art is the expression of the pleasure which one feels in executing one's work."[19] Combined these two principles constituted the foundation of Morris' ideology as perceived by van de Velde.

In the previous pages a description has been presented of the content of some of those of van de Velde's early essays which fall into the time-frame of his initial involvement with Morris' writings. It is in this period between 1893 and 1898 that van de Velde, while lecturing and writing, is completely absorbed in searching for and determining his own outlook on art. Many ideas and principles contained in these early works are still presented in rather general terms, lacking as yet the security of strong conviction. Furthermore van de Velde's style can best be described as highly metaphorical and figurative, frequently interspersed with analogies and simile, which on occasion makes it very difficult to determine one precise meaning for some of his statements. In the years that followed however van de Velde evidently became more familiar with his subject matter since his thoughts are expressed with greater clarity.

Among the first major works written by van de Velde after 1898 is Die Renaissance im Modernen Kunstgewerbe of 1901, a text which--in size as well as in content--went far beyond his previously employed essay and lecture format. Although many principles discussed in Die Renaissance are not entirely new, it is here, in this comprehensive volume, that van de Velde appears to have gathered together and extended many of his earlier thoughts.

The content of Die Renaissance is divided into seven chapters in

which van de Velde deals with: the history of the renaissance in the modern applied arts (a discourse which contains the greater part of "Apercus" along with excerpts from "William Morris, Kunsthandwerker und Sozialist"), the English and the Continental renaissance in the applied arts, the ornament as symbol, the new ornament, the role of the engineer in modern architecture, the elimination of imagination in design, and finally the rebirth of the applied arts and the social movement. While the first four of these seven chapters deal with subject matter already discussed by van de Velde in some form or other in his previous texts, the last three appear for the first time in Die Renaissance.[20]

Die Renaissance was closely succeeded by "Prinzipielle Erklärungen" (Fundamental Notions) of 1902 as one of the four essays in Kunstgewerbliche Laienpredigten. As mentioned before this latter volume was published in 1902, and it should be pointed out here that included in the back of this text can be found an advertisement for all of Morris' works available at that time in German translation from the publishing house Hermann Seemann of Leipzig. These were: Hopes and Fears for Art, a pamphlet on the applied arts, Art and the Beauty of the Earth, Some Hints on Pattern Design, True and False Society, Signs of Change, News from Nowhere and The Story of the Glittering Plain.[21] We know that van de Velde was familiar at least with the German translation of Hopes and Fears for Art. In "Kunsthandwerker und Sozialist" he quotes an excerpt from that particular edition by Hermann Seemann, a fact which he acknowledges in a footnote.[22] Furthermore, in 1900, van de Velde had taken up permanent residence in Germany, a move which had initially

been prompted by the success of his exhibit in Dresden in 1897 (and by the numerous commissions it had brought in) and later, in 1902, by his appointment as artistic adviser for Industry and Trade in Weimar. Consequently it is possible that from 1902 onward van de Velde may have come into contact with those works by Morris published by Hermann Seemann.

"Prinzipielle Erklärungen" is an essay written in point form. There are altogether thirty-seven paragraphs in which van de Velde deals with such issues as form, line and ornamentation. From the outset he declares that the founding of a new style would require neither a great number of principles, nor the discovery of new materials. Rationality and logic he felt would suffice as basic requisites. As an example van de Velde relates how in pre-historic times man had constantly employed his logic in the process of deducing from his observations of nature such forms as suited his purpose best for the fabrication of vessels and other objects. Following the path of history however he observed that whenever architecture, for example, reached a state of perfection this drive for logical deduction--which van de Velde thought to be the sole element responsible for perfection in creation--weakened. Consequently, he argues, the artistic level of the nineteenth century had ended up below that of primitive man, and it was only due to the renewed desire for reason that a rebirth of the applied arts was ultimately brought about.

Van de Velde's next major publication, Essays of 1910, consisted of various lectures and articles written between 1902 and 1910. By far the majority of the seven essays contained in this volume were origi-

nally published in German magazines, and it is in accordance with the dates of their first appearance that they will be presented here.

Chapter two of van de Velde's Essays consists of an article entitled "Die Linie" (The Line) which was written in 1902 and published in September of the same year in Die Zukunft.

Further to his discussion in "Prinzipielle Erklärungen," where he points out the difference in character of the abstract and the naturalistic line, van de Velde relates in "Die Linie" that while the element of line had been used by artists to create abstract ornamentation in the past, it had primarily been employed for pictorial representation in more recent years. In addition van de Velde endeavours in "Die Linie" to review the course of the various changes which line was subjected to from its very origin in the most primitive civilisations to the end of the nineteenth century.

As regards the use of line in nineteenth-century painting, van de Velde particularly valued the achievements of the Neo-Impressionist artist George Seurat. It was in his works that van de Velde discerned a strict intellectuality which made it possible for Seurat to overcome numerous traditional restrictions formerly imposed on painting techniques. As an example van de Velde, in "Die Linie," singles out certain motifs which were frequently depicted by Seurat such as: chimneys, lighthouses, metal-constructions in general, towers and bridges. Van de Velde felt that this selection of motifs provided enough evidence to prove Seurat's endeavour to discover a new line through the medium of architecture.[23]

In the conclusion of "Die Linie" van de Velde mentions the Japanese line which he believed to have had a great influence on the

occidental line. He argues that "the Japanese line, due to its rhythmic energy, intensity and courage, was strong enough to awaken even the dead."[24]

The contents of the first chapter of Essays was printed in 1902-03 in the magazine Kunst und Künstler under the heading "Die Belebung des Stoffes als Prinzip der Schönheit" (The Enlivening of Materials as a Principle of Beauty).

Much as in his earlier essays van de Velde begins this study by referring to the role played by his English mentors. By 1902 however van de Velde had undergone a drastic change of attitude. Instead of his usual display of gratitude for and praise of Morris' and Ruskin's ideals, he now employs a surprisingly harsh tone of criticism aimed primarily at attacking their desire for a revival of the Gothic style. Thus, referring to the beginning of his career as artist and writer, he states that he and his fellow artists had to free themselves "of all the aesthetic and social generalities, of all the unproductive dilettantism of . . . [their] English leaders."[25]

Van de Velde's next article in Essays, "Volkskunst" (Folk Art), was written in 1909 and published in the same year in the German magazine Kunst und Künstler in Berlin. "Volkskunst" is a very short essay written in response to the International Folk Art Exhibition at the Lyzeum-Club in Berlin which took place in March 1909.[26]

Similarly to the other chapters contained in Essays van de Velde, in "Volkskunst", is concerned with one issue only, which in this instance is the preservation of traditional craftsmanship. Van de Velde observed that in the majority of countries folk art was on the verge of disappearance towards the end of the nineteenth century, and he felt

that the crucial factor responsible for the decline of this particular branch of the arts was the pressure of immoral production processes imposed on the worker by newer profit motivated industries.[27] Since van de Velde believed that the applied arts could not survive on their own in his present society and under the demands of modern life, he saw the need to protect them with generous support through Royal Institutes, which would provide aid for all those craftsmen who otherwise would be unable to carry on with their work.[28] Among other things he hoped that such institutes would make an effort at counter-balancing with superior products the inferior goods manufactured by "bankrupt industries," thus alleviating the constant pressure exerted on artists to create something novel.[29]

Of major importance in this account of van de Velde's writings is his essay "Kunst und Industrie" (Art and Industry) of 1909, which was first published in Süddeutsche Monatshefte in January 1910, after being delivered by van de Velde in either September or October 1909 in Frankfurt, Germany, as a lecture at the annual conference of the German Werkbund.[30]

"To unite Art and Industry means nothing less than to fuse the ideal with the realistic."[31] With these words van de Velde begins his battle for a "better" type of art, an art not denying but profiting from modern technological developments. While formulating his principles on art, van de Velde realised from the outset that manufacturing industries with their greatly advanced methods of production would prove invaluable for the revival of the applied arts, provided that certain standards were set and observed. Thus "Kunst und Industrie" consists of an assessment of existing manufacturing processes as well

as of solutions for better co-operation between artists and producers.

In "Kulturpolitik" (Cultural Politics) of 1909, the last chapter of Essays, van de Velde comments on the role of cultural politics at the close of the nineteenth century. Here he expresses his agreement with the then popular proposal to inaugurate a ministry of which the sole responsibility would be the development of cultural affairs, in the hope that such an institution would serve to speed up the revival of the arts. At the same time however he cautions the proponents of this idea to refrain from bringing about a change too quickly, realising that a slower but natural growth of cultural awareness would eventually prove more beneficial.

Finally, in "Vernunftsgemässe Schönheit" (Rational Beauty) of 1910, the third chapter of Essays, van de Velde compares the various philosophies of art advocated by philosophers such as: Kant, Fechner, Schopenhauer, Schelling, Hegel, Paul Souriau, Plato, Socrates, Goethe, Leibniz, Wolf and Baumgarten, and their impact on writers like Guyau, Roger de la Sizeranne, Sombart, Ruskin and Semper.

The most striking characteristic of "Vernunftsgemässe Schönheit" lies in the merit of its intellectual synthesis. Here, for the first time, van de Velde demonstrates his rather extensive reading knowledge of many of the most prominent philosophers and writers.

Generally speaking van de Velde classifies those authors into three categories comprised of: those who were principally against the concept of rational beauty (Kant, Schelling and Hegel); those who argued strongly in favour of it (Schopenhauer, Fechner, Souriau, Plato, Socrates, Aristotle, Goethe, Leibniz, Baumgarten, Wolf and Semper); and

finally those who were neither committed to it, nor entirely against it (Guyau, la Sizeranne, Sombart and Ruskin). With regard to van de Velde's own attitude in this matter he considered himself to be a member of the second group, and thus it is not surprising that he emphatically rejected Emanuel Kant's philosophy on the basis of the latter's admiration for and justification of the Italian Renaissance, which van de Velde thought of as completely irrational.[32]

The last part of "Vernunftsgemässe Schönheit" consists of excerpts from Amo which was first published in 1909 by the German publishing house Insel-Verlag in Leipzig. Amo is primarily a reflection of van de Velde's delight in every aspect of his environment. Here he concludes that he is

> searching for a rational principle of beauty which tries to find its expression in a functional form; a form created without any sentimentality and imagination which carries in itself a finality and timelessness created by intelligent reasoning. 33

Perhaps one of his most prominent roles was van de Velde's association with the German Werkbund, the history of which he relates in some detail in his autobiography Geschichte Meines Lebens.[34] According to van de Velde the German Werkbund was the first "institution" of its kind which actively endeavoured to further the cooperation of the arts, applied arts, architecture and industry. Its foundation was apparently prompted by the interest expressed by a number of industrialists in the products of a travelling exhibition, which consisted largely of artistically designed objects destined for commercial production.[35] Due to

the initiative of the industrialist Peter Bruckmann and the Munich architects Theodor Fischer and Richard Riemerschmidt a conference was held in October 1907 in Munich in which hundreds of artists, craftsmen, architects and industrialists participated to discuss the terms of a cooperative agreement amongst the various occupations. The first official meeting of the German Werkbund took place in 1908, but it was not until the following year at the annual conference--which was held in Frankfurt from September 30th to October 2nd, 1909--that van de Velde addressed its members with his previously discussed lecture "Kunst und Industry."

By far the most interesting episode in van de Velde's association with the Werkbund took place in 1914, and it is commonly referred to as the Werkbund "Discussion." In Geschichte Meines Lebens van de Velde describes the circumstances that lead to this famous event.[36] The initial conflict apparently arose when several of the artist members of the Werkbund declared themselves to be against the formerly accepted principle of rational and logical conception in design, believing that it imposed a severe restriction on their imaginative faculties. Agitated by this dispute the Werkbund members separated into three basic groups of which the first argued for the importance of being allowed free development of imagination and the second for rational and logical conception, preserving however individualism in design. The third and by far strongest camp, whose major proponent was the architect Muthesius, expressed a definite leaning towards standardisation, which brought it into conflict with the other two groups. Not surprisingly many industrialists were on Muthesius' side, favouring stability over further experimentation, mainly because of their eagerness to finally

reap the harvest of their seven years of collaboration with Werkbund artists. Van de Velde together with a number of fellow artists considered this attitude as dogmatic, infringing upon his personal artistic freedom of expression. The Werkbund Discussion had been scheduled to take place from July 2nd to 6th, 1914, but according to van de Velde Muthesius distributed ten articles--in which he set forth the future aims of the Werkbund--several days before the official opening. This step prompted artists such as Obrist, Endell, Breuer, Taut and others who were in opposition to Muthesius' programme to elect van de Velde as their official spokesman, and he was subsequently appointed to prepare a draft of ten counter-proposals, which were presented on the morning of the Werkbund meeting.

At this point of his account of events van de Velde thought it necessary to insert Muthesius' ten suggestions as well as his own for reasons of comparison. He relates that Muthesius was in favour of standardisation, hoping that it would bring about cultural harmony as well as a generally accepted and defined taste and stylistic expression. Muthesius argued that in order to compete successfully with the world market emphasis should be placed on one specific style rather than on the continuation of individual experimentation. Furthermore he also advocated the employment of propaganda, the periodic publication of illustrated magazines and exhibitions to further world-wide awareness of Germany's industrial progress. As to the content of such exhibitions Muthesius proposed that only the foremost examples of excellence and perfection should be displayed.

Van de Velde on the other hand demanded the right of every Werkbund artist to free, independent, creative working conditions, unin-

fluenced by a strict set of regulations. In his view standardisation equalled sterilisation of the individual and the degradation of artists to stereotypes. He admitted that the concentration of individual efforts towards the discovery of a new style could eventually lead to some form of standardisation, although he did--at that point in time--consider Muthesius' proposal as premature. In the meantime he suggested products should maintain the attraction of individual artistic creation until such time as a style would be fully established. The idea of simply neutralising differences, he argued, would not only result in a loss of strength of individual tendencies in favour of a fixed physiognomy, but the danger of imitation and thus sterilisation would become unavoidable. Responding to Muthesius' vision of an extended export market, van de Velde points out that mere materialistic considerations would never suffice to improve the existing standard of quality and beauty in design, since quality is always first appreciated by a very limited circle of buyers. This circle naturally expands to a national scale, and much later well crafted goods attain international acclaim. This sequence, van de Velde believed, had to be observed in order to secure the success of any manufacturer. Further to the importance of exhibitions, van de Velde expressed his agreement with Muthesius in that only the very best articles should be displayed.

The underlying tone of van de Velde's presentation appears to have been that of an ultimatum. He insisted that unless individual artistic expression was to be preserved and protected the Werkbund would have to face a major disaffection amongst its members. This prospect however was not in Muthesius' interest, and thus, as a last measure to uphold the integrity of the existing Werkbund and to the

relief of almost all members present at the discussion, he decided to withdraw his proposals.

Although the subject of the Werkbund "Discussion" was never presented by van de Velde as a lecture or essay, his own description of the event--as well as of the content of his proposals as opposed to those drafted by Muthesius--shed light on some of the art theories advocated by van de Velde in 1914. Also his supportive attitude towards the cooperation of industrialists and artists, his insistence on freedom of individual artistic expression and his suggestions with regard to the national and international marketing of artistically designed objects, all demonstrate van de Velde's deep interest and involvement in cultural affairs.

Concluding Part Two of this study it can be said that van de Velde--between 1893 and 1914--wrote a great number of essays, the contents of which directly pertained to the state of and the development of the arts, applied arts and architecture in the late nineteenth and early twentieth century in Continental Europe. Since van de Velde was concerned in these writings with subject matter similar to that discussed by Morris only twenty years earlier, the question arises of whether or not Morris' theories had any bearing on van de Velde's thoughts on art, a question for which an answer will be attempted in the following pages.

III. A COMPARISON OF HENRY VAN DE VELDE'S AND WILLIAM MORRIS' THEORIES ON THE APPLIED ARTS AND ARCHITECTURE

1. Introduction

Having identified those of Morris' writings on the applied arts which were most certainly known to van de Velde, and having presented a selection of van de Velde's early publications, a comparison of ideas and principles discussed by both Morris and van de Velde in their respective texts can now be undertaken. The underlying motive for such a comparison is to investigate the possibility of whether or not van de Velde--who appart from sporadic and grossly generalised statements rarely discussed in his publications any of Morris' principles in detail--could perhaps have been influenced in the conception and formulation of some of his ideas on art through his contact with Morris' theories.

For reasons of clarity the contents of this chapter will be structured in such a manner as to analyse selected areas of concern common to both authors (rather than following the chronological sequence of writings) in order to isolate certain points of similarity and dissimilarity in their thoughts on art. Included will be an account of those concepts which van de Velde openly acknowledges as derived from Morris as well as an account of those of Morris' ideas which van de Velde seems to have made use of without actually stating their source. Furthermore there will be included a discussion of those

issues on which van de Velde departed from Morris and a clarification of such instances where van de Velde appears to have misinterpreted Morris' principles.

2. On the Influence of Past Styles

It was in "Première Prédication d'Art" of 1893 (an essay composed only one year after his acquaintance with Morris' lecture "The Lesser Arts") that van de Velde began to concern himself with the development of ideas for a "new style." While it is clearly discernable from this early text that he did not as yet have a clear conception of the new style, he was already then convinced that a revival of past styles would not be beneficial for the development of a new one. In "Première Prédication d'Art" he expresses a strong aversion for the Italian Renaissance, which he largely holds responsible for the decline of the arts to that low state they had reached towards the close of the nineteenth century. Here he particularly criticises artists' drive for personal fame during the fourteenth, fifteenth and sixteenth centuries, an attitude which he believes created chaos and disintegration.[1] Consequently he considers the Italian Renaissance to be "that period in art during which sculpture, painting and other fine arts became separate entities, no longer serving a higher uniting principle" such as the adornment of a building or a public place.[2]

Realising, however, that man cannot and should not erase past memories and experiences, that history is a homogenous entity, van de Velde emphasises in 1895 in "Aperçus en vue d'une Synthèse d'Art" that one should not break all ties with the past and change things com-

pletely.[3] But while in 1895 he admires the artistic and practical sense of primitive man,[4] he points out six years later in Die Renaissance that any adaptation of the past should be thoroughly and freely investigated for its validity in the present.[5] Also in 1901 he argues that a renaissance of the arts can only be brought about if artists learn to free themselves from the pressures of the past. He believes that a new style would have to differ from any previous style since the material, intellectual and social life of the nineteenth century differed from that of the past. Consequently he insists that artists should design objects which would be intimately related to their own century and time.[6] He writes:

> We differ from the past because we delight in useful objects; live in houses which look like houses; sleep in beds which look like beds; and sit in chairs which look like chairs. We differ because we walk on carpets consisting of patterns, and made by a method of production, appropriate to their function and not imitated lawns and flowers. We drink out of plain glasses which derive their beauty from the wonderful materials they are made off and from their perfect balance of design. 7

Van de Velde was well aware that a new era in the arts would involve a serious search for conceptions of form and ornamentation reflecting his own time,[8] a consideration which he felt meant nothing less than "the substitution of new and timeless beauty for old symbolic elements."[9]

In spite of this argument van de Velde's journey to Greece in 1903 seems to have increased his awareness of some aspects of Greek art, which in turn prompted him to consider certain elementary principles underlying the early Greek style for the development of new art

forms. In his "Notizen aus Griechenland" (Notes on Greece) of 1903 he writes:

> The Greek temple lives as a unity of all parts. The Greeks realised the essence, form and function of their constructions. . . . We must learn to recognise the essence, form and function of all the objects of our modern material world with the same amount of truth as the Greeks did. Nowadays, however, it appears to be difficult to even determine the true essence and the exact form of such simple an object as a chair. 10

In contrast van de Velde was strictly against the revival of Gothic art, although he admired the underlying rational thought of Gothic structures. In Die Renaissance he defines what he believes to be the fundamental difference in character between English and the Continental renaissance of the arts as follows:

> While the English were conquered by the external beauty of a building, we are influenced by the creative aspect of its beauty, that is, by its underlying rational thought. The English are more emotional while we are more rational.

Furthermore he also accuses English nineteenth century artists in general--quite unjustly so as we shall see later--of basing their revival of the arts on the past rather than on the requirements of the present in that they adhered to the imitation of the Gothic style.[11] Two years later in "Die Belebung des Stoffes als Prinzip der Schönheit" (chapter one in Essays) he even states that he and his fellow artists had to free themselves of all the "aesthetic and social generalities," of all the "unproductive dilettantism" of their English leaders Ruskin and Morris.[12]

As an alternative to the revival of the Gothic style van de Velde

points out that his contemporaries in the arts would be well advised to concentrate and study the rules and principles of the early Greek style.[13] The Greeks, he feels, had feared "indefinite nothingness" while nineteenth and twentieth century artists feared boredom. "But although emotionally we are far removed from the Greek mentality," he continues, "we nevertheless share a similar attitude in our rational thinking."[14] Furthermore, in "Belebung des Stoffes als Prinzip der Schönheit", van de Velde again emphasises that the "new line" will originate from the same branch of the arts as the line of the Greek, namely from construction.[15]

From van de Velde's statements on past styles certain principles can be isolated. Thus while on the one hand he openly admired the rational aspect of the early Greek and Gothic styles, he showed nothing but disdain for Renaissance art. Taking into consideration then that van de Velde was not entirely against the influence of all past styles, one must assume that his major concern in this matter was for proper selection rather than blind acceptance, an attitude which in many ways seems to reflect directly that of Morris' expressed in "The Lesser Arts." Here the latter repeatedly points out the existence of a "strong bond between history and decoration," stating that

> . . . in the practice of the latter we cannot, if we would, wholly shake off the influence of past times over what we do at present. I do not think it is too much to say that no man, however original he may be, can sit down today and draw the ornament of a cloth, or the form of an ordinary vessel or piece of furniture, that will be other than a development or a degradation of forms used hundreds of years ago. 16

Contrary to van de Velde's accusation in 1901 that the English

leaders place too great an emphasis on the validity of certain Gothic principles--thereby ignoring the requirements of the present--it must be pointed out that Morris, in the very beginning of "The Lesser Arts," clearly acknowledges the necessity of "an art that should be characteristic of the present day."[17] Furthermore there are statements made by Morris in "The Lesser Arts" as well as in his subsequent writings which reflect his conviction that although he strongly advocated the study of the art of the past--a suggestions based primarily on the belief that good examples from more recent periods were simply non-existent--he nevertheless advised his readers to "study it wisely, be taught by it, kindled by it; all the while determining not to imitate or repeat it."[18] Thus in the light of Morris' rather clearly formulated opinion it seems all the more incomprehensible that van de Velde should accuse him of "aesthetic and social generalities" as well as "unproductive dilettantism," particularly since van de Velde's own ideas in his early writings were as yet far from being precisely formulated. It can only be concluded then that van de Velde, by 1901, must have either forgotten the exact contents of Morris' lecture "The Lesser Arts," or that he quite deliberately chose to ignore or misinterpret Morris' far-reaching implications in order to claim credit for being one of the first artists to express a progressive view on this issue. The same can be said for van de Velde's earlier statement, namely that he thought English artists emotional while considering nineteenth century European artists far more rational. This accusation is unjustified in as much as the rational aspect of the Gothic style was already acknowledged and praised by Pugin.[19]

As to van de Velde's critical view of the Italian Renaissance

which he first writes about in "Déblaiement d'Art," it appears that it was not derived or influenced by Morris' similarly negative outlook, since the latter only described the effects of the Italian Renaissance on the arts--in most general terms--in "The Beauty of Life." This text however was only translated by van de Velde in 1897, that is three years after the publication of "Déblaiement d'Art." However, in spite of this discrepancy one cannot entirely discount the possibility that van de Velde could have been familiar with the contents of "The Beauty of Life" before he wrote "Déblaiement d'Art." Nevertheless it is indisputable that van de Velde did arrive at a conclusion similar to Morris' regarding the role played by the Italian Renaissance in the history of the arts, although it is evident from a comparison of their statements on this issue that their respective explanations for what they believed to have been a decline of the arts differ.

In "Déblaiement d'Art" van de Velde describes the Italian Renaissance as

> that period in time when sculpture, painting and other branches of the arts no longer subordinated themselves to a common higher idea, but instead chose to proudly and stupidly exist each on its own. It was then that sculpture and painting sacrificed their best characteristics, namely to be ornamental. 20

While Morris, as we shall see later, was also against the separation of the arts, he furthermore objected to the retrospective orientation displayed by Renaissance artists, arguing that the

> new-birth mostly meant looking back to past times, wherein the men of those days thought they saw a perfection of art, which to their minds was different in kind, and not in degree only, from the

> ruder suggestive art of their own fathers: this perfection they were ambitious to imitate, this alone seemed to be art to them, the rest was childishness: so wonderful was their energy, their success so great, that no doubt to commonplace minds among them, though surely not to the great masters, that perfection seemed to be gained: and, perfection being gained, what are you to do?- you can go no further, you must aim at standing still- which you cannot do.
>
> Art by no means stood still in those latter days of the Renaissance, but took a downward road with terrible swiftness. 21

Both van de Velde and Morris then believed the Renaissance to have had a detrimental effect on the arts. But while both felt one of the causes to be the separation of the arts, Morris objected also to the artists' endeavour to imitate the perfection of ancient Greek and Roman styles.

With regard to the application of certain principles from antiquity in the conception of modern applied arts both van de Velde and Morris showed complete agreement in their writings. Already in "The Lesser Arts" Morris points out the absolute necessity for nineteenth century artists to be familiar with "ancient art,"[22] a statement which he repeats in "The Art of the People" of 1879, where he advises his audience to

> follow nature, study antiquity, make your own art, and do not steal it, grudge no expense of trouble, patience, or courage, in the striving to accomplish the hard thing you have set yourselves to do. 23

In addition, Morris' very activity with the Society for the Protection of Ancient Buildings must be viewed as sufficient evidence to demonstrate his love and admiration of antiquity, a subject which he discusses at great length in "The Beauty of Life."[24]

Also, much later, in 1890, in his utopian novel News from Nowhere, Morris describes the beautiful clothes of his fictitious English population as a mixture between "ancient classical costumes and the simpler forms of the fourteenth century garments," all the while stressing that they were "clearly not an imitation of either."[25]

Morris though, much as van de Velde, appears to have been rather vague in his early writings with regard to the particular attributes which caused him to express such great admiration for the various styles of antiquity. Only in their later years do both venture into greater detail, and it is here that their priorities seem to differ.[26] Thus, while van de Velde lists such general attributes as essence, form, function and unity as principles to strive for, Morris stresses beauty and simplicity.[27] One could perhaps argue that beauty and simplicity are the direct results of the proper consideration of essence, form, function and unity, and that therefore Morris' principles are indirectly contained in van de Velde's, but such a conclusion is not directly expressed in the latter's writings. Both van de Velde and Morris, however, thought it vital to preserve historically important objects of the past for the enlightenment of and study by future generations.

3. On the Lack of Unity among the Arts

As mentioned previously, van de Velde thought one of the major causes for the decline of all the arts to be the lack of unity during Renaissance times. In "Première Prédication d'Art" of 1893 he writes:

> For the moment it is sufficient to state that decadence rules whenever the arts are not united. I believe that it is pure vanity - the drive for personal fame of every individual artist - which creates decadence in art. If art had been produced anonymously in the past it would not have declined so drastically. Japanese art is a good example. 28

In general van de Velde believed that any work of art could only exist in conjunction with other works. Thus he thought painting and sculpture to be dependent on architecture, implying that the death of architecture would bring about the death of all the arts.[29] In 1894, in "Déblaiement d'Art," he argues similarly when he says:

> The frame is the junction between a painting and a monument. Once the architecture changes so does the frame. The new white frame rightfully attracts a great number of art experts. They view it as a proof that painting has once again acknowledged the wall. 30

Furthermore, in order to support his own argument, van de Velde, in "Première Prédication," quotes directly and acknowledges Morris' conviction expressed in "The Lesser Arts" that the death of one art would eventually cause the death of all others as well.[31] Here the possibility exists that van de Velde after studying "The Lesser Arts" was prompted to comment on this subject matter, particularly since Morris in this early lecture covers the topic of artificial separation of the arts in great detail when he writes:

> I shall not meddle much with the great art of Architecture, and less still with the great arts commonly called Sculpture and Painting, yet I cannot in my own mind quite sever them from those lesser so-called Decorative Arts, which I have to speak about: it is only in latter times, and under the most intricate conditions of life, that they have fallen apart from one another; and I hold that, when they are so parted, it is ill for the

> the Arts altogether: the lesser ones become trivial, mechanical, unintelligent, incapable of resisting the changes pressed upon them by fashion and dishonesty; while the greater, however they may be practised for a while by men of great minds and wonder-working hands, unhelped by the lesser, unhelped by each other, are sure to lose their dignity of popular arts, and become nothing but dull adjuncts to unmeaning pomp, or ingenious toys for a few rich and idle men. 32

This statement by Morris, partially quoted by van de Velde in "Première Prédication," deals primarily with the result of a separation of the arts, while van de Velde's argument in "Première Prédication" is aimed at explaining the cause of the decline, namely artists' drive for personal recognition; on the other hand he omits to provide a precise account of the resulting effects on the arts.[33] Only in 1901, in Die Renaissance does he venture into that aspect as well by saying:

> As a result of this artificial separation all the arts suffered greatly. Art became anecdotal instead of decorative. Colour, line and form were sadly neglected in favour of realistic depictions of human forms and colour. None of the sculptures and paintings of . . . [the Renaissance] were ever produced on the basis of real need. Beauty however can only be created by uniting architecture, industry and ornamentation. Purpose, function, logic and need must prompt the production of any article. 34

From Morris' and van de Velde's rather critical views on the negative influence of the separation of the arts one can deduce that both considered the revival of unity essential for a cohesive new style. However, since van de Velde discussed the lack of unity among the arts only after having become acquainted with Morris' "The Lesser Arts" the possibility exists that he was influenced in the formulation of his own opinion by Morris' arguments, particularly as van de Velde

almost admits so by liberally quoting Morris on this issue, a practice which he otherwise rarely exercised in his writings.

4. Attributes of a "New Style"

One of the most important issues in van de Velde's and Morris' writings is that of their search for a new style, a desire prompted primarily by their mutual dissatisfaction with the great bulk of what they considered to be inferior art of their own epoch. It is clear from their publications that they thought their enormous task to be the renewed acknowledgement of and revival of the Decorative or Applied Arts. In their view this field appeared to be the only one which was still based on such fundamental principles underlying a healthy and timeless art as simplicity, functionality and rationality. Their thorough studies of history appear to have confirmed the conviction that over the centuries the so-called fine arts had progressively moved away from these vital principles, had in fact become dead and meaningless. Thus van de Velde and Morris felt that much as in other areas--such as politics, religion and social questions--in order to change the existing system, the arts would have to be stripped of all their superfluous adjuncts, so as to recover the basic structure on which to build a style valid both for the present and the future.

In the light of this concern their writings contain the direct reflections of their search which due to their individual personalities, experience, environment and expectations could not but lead them occasionally into different directions. In many instances however, van de Velde's and Morris' thoughts had much in common, although their

dissimilar manners of expression appear at times to suggest otherwise.

Three of the basic principles of the "new style," namely functionality, simplicity and rationality have already been suggested, but many other equally important concerns must be listed here. Consideration will be given to Morris' and van de Velde's opinions of whether or not--and to what degree--aspects of nature should be reflected in art. Furthermore we shall analyse their respective views on imitative and abstract elements in decoration; their contemplation of the choice and application of materials; their request for honesty in production; and lastly, their evaluation of the machine as an instrument of production.

4a. Rationality and Functionality

In 1901 van de Velde summarised the requirements of the "new style" as follows: "Our laws are short and easy to understand: logic in the structure of every object, logic in the use of materials and method of fabrication and balance of ornamentation on the surface of the object."[35] Furthermore he emphasised that he thought it to be his own as well as his fellow artists' moral obligation to apply all of these principles in their work.

The term "rational" first appears in "Aperçus en vue d'une Synthèse d'Art" of 1895 where van de Velde advocates lively clear colours and a rational mode of construction in architecture.[36] Rationality and functionality, perhaps two of the most vital characteristics of the new style, will be stressed time and again in many of his subsequent writings and will be applied to every branch and facet of the arts as the basic measures leading to successful design.

Although the expression "functional" is never explicitly used by Morris in those of his writings discussed in this study and "rational" is used rather sparingly, Morris nevertheless held the opinion that the utilitarian aspect of an article was of prime importance. Thus in "The Lesser Arts" he insists that

> nothing can be a work of art which is not useful; that is to say, which does not minister to the body when well under the command of the mind, or which does not amuse, soothe, or elevate the mind in a healthy state. 37

Morris' inclusion of "usefulness" as one of the attributes determining a work of art is reflected in a later statement by van de Velde. Thus in 1897, in his essay "Ein Kapitel über Entwurf und Bau Moderner Möbel" van de Velde interprets rationality and logic to signify usefulness when he explains:

> There are at least two motives for the design of any object, that is the desire to create either a rational logical object, or a beautiful one. The former starts out with the aspect of usefulness in mind and thus creates pure beauty; the latter, on the other hand, concentrates from the very beginning on absolute beauty, but rarely achieves it. The result in the last instance is a mediocre usefulness. 38

It appears then that both Morris and van de Velde considered the "usefulness" of an article a vital aspect in the creation of a work of art. Both also agreed architecture to be the epitome of all the arts, and here again the degree to which a structure reflected its purpose appears to have been one measure to determine the calibre of its beauty.[39] This attitude however does not imply that Morris and van de Velde did not think highly of ornamentation as well, although they

specify that whenever applied it had to be contemporary and integrate and subordinate itself to the function of the structure. In "The Beauty of Life" of 1880 Morris for example suggests that "a new building can be built exactly fitted for the uses it is needed for, with such art about it as our own days can furnish."[40] The failure to build "good and rational architecture" meant to Morris as much as not "thinking about art at all."[41] His outlook here is once again reflected in statements made by van de Velde in 1901. One must keep in mind that at the time when he wrote Die Renaissance van de Velde was in full possession of at least those of Morris' writings discussed in this study and possibly many others. Therefore by 1901 van de Velde had in all likelihood thoroughly digested all the ideas presented by Morris in these texts, and he was subsequently in a better position to express a well formulated and concise opinion of his own. It is thus not surprising that in matters of "usefulness" he again adopted or agreed with Morris' ideas, when he argues that "every object - regardless from which branch of the arts - should reflect in its construction and outer appearance its true function and natural form. Any object which is produced disregarding this principle is senseless."[42] Further to this requirement van de Velde, in Essays of 1910, describes architecture as consisting of two clearly separate elements: the purely artistic and the functionnal. The artistic he believed to be expressed in the presence and cooperation of such characteristics as form, weight, cohesion, rigidity and degree of hardness.[43] Beauty, on the other hand, manifested itself in the adequate construction of an object, which conveys its function and purpose.[44]

Apart from proposing such basic requirements as beauty and func-

tion for a new style, however, Morris and van de Velde also endeavoured to analyse existing conditions in the building industry and manufacture so as to suggest possible solutions to some of the most frequently encountered problems. The greatest stumbling-block from Morris' point of view appears to have been the "irrational" demands of the public when it came to commissioning a design for a new building, or to buying "ready made" objects for the interior. Judging by the buildings surrounding him Morris criticised people's tendency to favour "the pretense of a thing rather than the thing itself;" preferring "petty luxury" if they were poor and "a show of insulting stupidity" if they were rich, thus expecting "to get something that shall look as if it costs twice as much as it really did." He knew architecture to be impossible on these terms, since he believed its first requisites to be simplicity and solidity.[45] Simplicity in all facets of life, he argued, would beget simplicity of taste, and thus the birth of a new and better art would be made possible;[46] simplicity not only in terms of quality but also in quantity so that "in no private dwelling will there be any sign of waste, pomp, or insolence, and every man will have his share of the BEST."[47]

It is evident from Morris' rather detailed discussion that he must have given considerable thought to the development of guidelines--such as the adherence to necessity and simplicity--which he believed would prove helpful to people in their interaction with the arts. Van de Velde on the other hand does not appear to have shown much concern for this vital problem. With regard to the purchase or commissioning of art objects he merely suggested to the buyer to be guided by good and rational thinking.[48]

In general the contents of Morris' and van de Velde's thoughts on the necessity of including such aspects as rationality and functionality in their concepts of a future style were rather similar, although expressed in different fashions. While van de Velde used the terms rational, logical and functional without explaining the precise meaning of the words in their practical application, Morris' advice to consider the use of an object in the design process together with his call for simplicity as opposed to intricate design appear to be more pragmatic.

4b. The Role of Nature in the Conception of Design (Abstraction versus Imitation)

With regard to Nature it cannot be too strongly emphasised that van de Velde and Morris greatly appreciated its powers and repeatedly wrote of the pleasures it afforded them. The degree however to which nature or natural elements should be reflected in the arts of the "new style," that is, the question of whether ornamentation should be abstract--although based on principles inherent in nature--or whether it should reflect nature in the imitative sense of the word, deserves some attention here as this subject was frequently discussed by both authors. Since their writings imply that the choice of a certain type of ornamentation was largely dependent on such characteristics as "meaning" and "function" of decoration these issues will also be examined.

Morris' concern with ornamentation first becomes apparent in "The Lesser Arts." Here he mentions two separate aspects of the relationship existing between nature and design. While the first deals with the

ornamentation of a work of art, the second consists of the request for proper integration of man-made constructions with their natural surroundings. As to the first issue Morris considers everything made by man "beautiful as long as it is in accord with Nature and helps her; ugly, if it is discordant with Nature and thwarts her."[49] In the same text Morris qualifies this last statement somewhat in suggesting that ornamentation should not necessarily consist of an imitation of nature, but that artists should be guided in their work by its principles.[50] Also when it came to placing objects in nature Morris felt that structures should not impose themselves onto it, indeed should rather become a harmonious part of it, arguing that

> out in the country we may still see the works of our fathers yet alive amidst the very nature they were wrought into, and of which they are so completely a part: for there indeed if anywhere, in the English country, in the days when people cared about such things, was there a full sympathy between the works of man and the land they were made for. 51

Adequate design and placement of architecture, so Morris believed, would result in beauty, enhancing nature itself as well as the buildings placed in it, and thus he expresses his hopes that in the future "all the works of man that we live amongst and handle will be in harmony with nature, will be reasonable and beautiful: yet all will be simple and inspiring, not childish nor enervating."[52] Furthermore, in "The Beauty of Life" of 1880, Morris criticises people's general disregard for nature, asking: "How can you care about the image of a landscape when you show by your deeds that you don't care for the landscape itself?"[53] This question was undoubtedly aimed at those

builders who instead of adapting their homes to nature wantonly destroyed it by cutting down trees and by removing other plantlife for the creation of a particular building site.[54]

Apart from advising his listeners to "follow nature" Morris, in "The Art of the People," does not mention ornamentation at all, while in "The Beauty of Life" he adds yet another aspect of this subject by pointing out the artists' continuous "struggle with nature" to which he feels "all true craftsmen are born," all the while considering it "both the building-up and the wearing-away of their lives."[55]

Further information regarding Morris' thoughts on ornamentation was available to van de Velde after 1897 through numerous excerpts from Morris' writings included in Aymer Vallance's treatise.

In the context of Morris' remarks on ornamentation it must be remembered that unlike van de Velde, who worked primarily with three dimensional forms, Morris was almost solely involved in flat designs, that is wall-papers, bookprinting and weaving. Such drawings as were made for Morris and Company's production of furniture and other items were, according to Vallance, occasionally supplied by Ford Madox Brown, but mainly by Webb and George Jack, a pupil of the latter.[56]

In one of the quotations chosen by Vallance from Morris' address "Making the Best of It" the latter delves into a comprehensive description of the technique employed in wall-paper design.[57] Here Morris states his preference for bold and noble patterns consisting of flowers and foliage based on a strict geometric grid. As backgrounds for designs he advocated such abstract patterns as "dots and lines and hatchings."[58] Moreover Morris emphasised that drawings for wall-papers should not disguise the fact that they were mechanically reproduced

and thus strictly repetitive, nor give the impression of being hand-painted. Apart from these rather technical suggestions Morris felt it to be of utmost importance for the design to contain a meaning or idea as well as a certain mysteriousness so as to attract and hold the attention of the viewer. These latter requisites he considered to be "moral qualities of design" reflecting that

> the invention and imagination which forms the soul of this art, as of all others, and which, when submitted to the bonds of order, has a body and a visible existence. . . . No pattern should be without some sort of meaning. True it is that that meaning may have come down to us traditionally, and not be our own invention, yet we must at heart understand it, or we can neither receive it, nor hand it down to our successors. It is no longer tradition if it is servilely copied, without change. . . . Furthermore, you must not only mean something in your patterns, but must also be able to make others understand that meaning. . . . Now the only way in our craft of design for compelling people to understand you is to follow hard on Nature; for what else can you refer people to, or what else is there which everybody can understand? 59

The meaning of design then, in Morris' view, was most readily communicated by offering the viewer an easily understandable parallel to already existing and familiar forms in nature. Completely abstract patterns such as those commonly used in "woven ornaments of the eighteenth century or our own times," that is "stripes, spots and other tormentings of the simple twill of the web" he frowned upon, dismissing them as meaningless and therefore advising artists that they "should be carefully avoided: all those things are the last resource of a jaded invention and a contempt of the simple and fresh beauty that comes of the sympathetic SUGGESTION of natural form."[60] By "suggestion" of forms

Morris clearly means stylisation of "leafage, flowers, beasts and birds," thus keeping designs always "very elementary in form."[61]

Imagination in ornamentation appears to have also played a dominant and absolutely necessary role in Morris' conception of an ideal design, and that this was indeed so is evident from Morris' list of desirable aims for painters which reads as follows:

> 1st. Expression of Imagination;
> 2nd. Decorative Beauty;
> 3rd. Realization of Nature;
> 4th. Skill of Execution. 62

Although it is not evident here whether Morris considered "Expression of Imagination" to be the most important element in design--as appears to be indicated by its placement--there is no doubt that all four principles serve to summarise Morris' concept for successful design.

Although van de Velde completely omits comment on the subject of ornamentation in his first lecture "Première Prédication d'Art," he nevertheless strongly advocates abstract design in ornamentation in some of his subsequent writings. While he expressed a great dislike of representational elements, he favoured the incorporation of the more abstract qualities inherent in nature, such as certain underlying forces and feelings.[63] This request is, for the first time, stated in "Déblaiement d'Art" of 1894 where he writes: "In the future we will have to learn from nature everything about expressive lines; that they do exert very strong feelings, so that we can apply them in our homes."[64] Similar to Morris who, as we have seen, favoured the <u>suggestion</u> of natural forms, van de Velde is here clearly not so much interested in the actual forms and shapes of nature as in the growth,

direction and quality of its lines. These lines, through their expressive qualities, were to serve as the decorative element of the interior and exterior of a building alike and were thus indispensible.[65]

Continuing with the topic of ornamentation in 1897, in "Ein Kapitel über Entwurf und Bau Moderner Möbel," van de Velde speaks of "the misuse of animal, plant and human forms" in design. He believed the highest value of any ornament to lie in its abstract quality.[66] This statement stands in direct opposition to Morris' who advocated "forms of leafage, flowers, beast and birds." Considering that Morris never made such a statement in any of the lectures and books discussed in this study, van de Velde could only have located this information in Vallance and replied accordingly. Yet it remains uncertain, due to the lack of information with regard to the exact month of publication, whether van de Velde had sufficient time to read Vallance's treatise between the date of its publication and that of his own essay of the same year, or whether indeed van de Velde wrote his essay before reading Vallance.

Apart from objecting to certain forms of ornamentation van de Velde criticised one year later, in his essay William Morris, Artisan et Socialiste, the manner in which he felt decoration was generally applied, an issue which Morris does not discuss in his writings. Van de Velde used the term "additive" to describe that type of ornamentation which was "added on" to the object at the last minute--almost as an afterthought--not to enhance it, but rather to cover up inferior craftsmanship and material. He felt that the most appropriate form of ornamentation would emerge automatically from the function and shape of the object itself.[67] Moreover, in 1901, van de Velde insists on honest-

ly displaying the function of an object in conjunction with decoration, writing that "every room, every piece of furniture contains in itself the seed for its own most appropriate ornamentation. Thus a column must not look like a tree, but rather like the supportive element that it is. All modern buildings should have no meaning outside their function."[68]

While Morris and van de Velde agreed that ornamentation should have a meaning, each had his own idea of how to decorate in a meaningful manner. Contrary to Morris who believed the meaning to lie in the actual forms of nature which have been depicted, van de Velde sought the meaning of ornament in its intimate relationship to the functional aspect of the object.

Again in 1901 van de Velde explores the subject further, repeatedly insisting that the ornament should not have a life of its own, but should be derived from the object, from its forms and lines, which he felt dictated the natural and proper place of the ornament. For the future style he envisaged an ornament devoid of naturalistic, that is associative elements, which would derive its essence and expression from the laws of nature and the object.[69] In "Was ich Will" he also points out that the major function of ornamentation is that of enlivening the object. He adds however that decoration added to an object of the applied arts would only enliven it if it complied logically with the purpose and form of the work. Whenever this principle was neglected he considered the ornamentation to be dead.[70]

As previously demonstrated Morris thought that imagination played a key role in the conception of good decoration, and he felt that its lack would produce only inferior results. Van de Velde on the other

hand feared that too much imagination tended to prevent the artist from applying ornamentation sensibly. Thus he states in 1901: "The new ornament chooses to exclude imagination as a means of expression. If we smother an object with ornamentation we may not obliterate its original shape, but we will kill the spirit of the object by alienating its natural form."[71]

Morris would most certainly have objected to the "smothering" of an object with decoration, but he appears not to have considered it necessary to assume as radical a stance as van de Velde, who by excluding imagination altogether sought the creation of an "ideal world devoid of human, animal and plant forms in ornamentation."[72] As an alternative van de Velde, in Die Renaissance, explains his concept of a new ornament, stating:

> 1. We are against superfluous, glued-on, "unorganic" ornamentation. An object and its ornament must be logical. The object cannot be subservient to the ornament. Both object and ornamentation must be one. 73
>
> 2. The new ornament is not a matter of fashion. I am searching for an ornament which derives its beauty out of itself; from the harmony of its construction and from the regularity and balance of its form. I visualise an ornament where all the lines form a logical, consequential relationship to each other. This type of ornamentation will restrict the arbitrariness of many an artist's imagination; it will have to conform to certain principles, as when an engineer designs a locomotive, an iron bridge, or a large hall. The same laws that govern the design of an engineer should apply to ornamentation. New architecture calls for new ornamentation. I will search for one that is as little naturalistic as possible. Instead it will convey certain emotional feelings such as joy, protection and lassitude. Logic, contemplation and derivation will be its most important requirements. 74

3. The new ornament must reflect our time and our way of life, and therefore the function of the object it decorates. It will not simply be an added-on element--as in the past--but an organ by itself. The key principles are the balance of: positive and negative space, of light and dark, and of the mood it conveys. 75

4. The new ornament must have the freedom to depict nothing; without this freedom it cannot exist. 76

As mentioned before van de Velde felt that ornamentation should always be based on lines. In Die Renaissance he compares the characteristics of line to those of colour, demanding that "lines in ornamentation should provide 1. complementary contrast, 2. repulsion and attraction and 3. the desire to give negative forms . . . [i.e. ground] equal significance as positive ones . . . [i.e. figures]."[77] In 1902 in "Die Linie" van de Velde again insists on preserving certain properties of line in ornamentation. He begins his essay with a short description of the history of line followed by a summary of what he considered to be its major characteristics. In the remote past, he argues, line was primarily used to produce abstract ornamentation and it was only later that it was used largely for pictorial representation. Ever since this change occured, he writes, artists have been fighting for the dominance of either the expressive or the informative line in ornamentation. The expressive line, he felt, changed according to the requirements of its application, while the informative one followed a preset aim and thus was completely defined from the outset: to imitate nature as realistically as possible. Van de Velde himself preferred the abstract or expressive line in ornamentation since above all he desired line to be independent of whatever it depicted. He

explains that artists while employing the abstract line are free to develop fully their inherent artistic powers, whereas in mere narration artists force themselves into subserviance to the subject they depict.[78]

Generally speaking van de Velde thought of lines as strong forces expressive of either physical or emotional states.[79] He viewed the arts as nothing other than "higher manifestations of physiological abilities,"[80] a belief which explains his apparently unconditional admiration for "glasses, pottery and vessels made of bronze, whose lines suggest and reflect the swinging motion of the human body."[81]

Although Morris does not speak of movement in ornamentation, van de Velde's idea of "suggesting" the motion of the human body is very similar to that expressed by Morris when he cautions artists not to fall into the habit of imitating nature, but rather to "suggest" its forms.[82]

While Morris did not discuss the subject of line in ornamentation nearly as thoroughly as van de Velde, he found it imperative, particularly in floral wall-paper designs, for the stem of the foliage to create a continuously flowing line of such a character that it could be traced from its very beginning to the end. There appears to have been no doubt in his mind that these linear configurations served to structure and animate the design, although the weight for Morris lay in the depiction of recognisable shapes derived from nature, a principle in which van de Velde, as we have seen, considerably differed from Morris.[83]

Apart from considering such characteristics as function, content and movement in ornamentation, van de Velde also repeatedly insisted

on developing a line reflecting the character of his time and its innovative ideas.[84] He found Japanese art very helpful in the process of uncovering the very essence of line, since he considered oriental ornamentation to be the result of a free development of the inherent characteristics of line.[85]

Although Morris was decidedly in favour of creating a contemporary form of ornamentation, he did not approve of Japanese art. On the contrary he felt that the Japanese lacked "decorative instinct," which led them into producing works of art of an "isolated and blandly individualistic" character. Moreover Morris accused the Japanese of being a "non-architectural race" with "no mastery over art" in that they "played with art rather than putting their soul into it."[86]

In conclusion to this section on ornamentation it can be stated that Morris and van de Velde agreed to a meaningful ornamentation based on principles inherent in nature. However, while Morris preferred a type of decoration based on animal and plant forms--although somewhat stylised in appearance--expressing the artist's own imagination as well as creating a certain mysterious effect, van de Velde felt that the future style would benefit from a completely abstract linear form of design derived from the object itself with only little--if any--imagination involved.

4c. Choice and Application of Materials and Honesty in Production

As a further principle of the future style both Morris and van de Velde demanded the full recognition of the characteristics of various

materials and their proper use in production as aspects of a revival of honesty in design and fabrication.

When Morris began to deliver public lectures on the subject of the applied arts he strongly believed the decorative arts to be "in a state of anarchy and disorganisation," a situation which he thought made "sweeping change necessary and certain."[87] In "The Art of the People" he asks his listeners: "What is wrong, then, with us or the arts, since what was once accounted so glorious, is now deemed paltry?"[88] One of many aspects which he considered to be wrong with the majority of works produced during his century was the tendency of manufacturers to employ inferior materials and inadequate craftsmanship in their products. The answer, he thought, lay in encouraging craftsmen to return to older principles and practices, "to turn out nothing but excellent workmanship in all things, instead of having, as we too often have now, a very low average standard of work, which we often fall below."[89]

Morris felt that the problem of poor choice of materials and improper craftsmanship had its origin in industrialists' greed for high profits. Dealing with a generally phlegmatic and undemanding population the new breed of manufacturers, who had only recently emerged with the advent of industrialisation, were as yet searching for the lowest level of quality acceptable to the public and for the widest possible profit margin in production. Craftsmen, degraded by production-line working conditions to little more than slaves of their employers and propelled by the necessity to survive in the system, had no choice but to adapt to their new working environment and to turn out inferior products.

However, not only did Morris criticise the prevailing lack of <u>quality</u> of the wares so produced, but he also found great fault with

the increase in quantity of products which literally seemed to swamp the market. In "The Art of the People" he objects to "the toil which makes the thousand and one things which nobody wants, which are used merely as the counters for the competitive buying and selling, falsely called commerce."[90] For the future Morris foresaw two possible methods by which he felt a high standard of quality could successfully be achieved and maintained, methods involving both the producer and the buyer. He argued that if producers were to acquire a certain standard of ethics or of moral obligation in production processes and the buyer were to agree to return to a life of simplicity--devoid of pompous waste and exaggerated unnecessary consumption--time and energy as well as money would be gained, which could in turn be spent in producing fewer but well executed and tasteful wares.[91] Morris admitted that such wares would in all probability have to be more expensive, but he argued that "though simplicity in art may be costly as well as uncostly, at least it is not wasteful, and nothing is more destructive to art than the want of it."[92]

Morris also conceded that included in his projection of the manufacturers' new code of ethics there would have to be a strong element of honesty towards the buyer. He was exasperated by the common practice of disguising inferior wares in such a manner as to make them appear far more precious than they really were, all the while consciously intending to deceive the public. He particularly appealed to craftsmen not to engage in such fraudulent practices arguing that

> . . . no man, with the true instinct of a workman, should have anything to do with this: it may not mean commercial dishonesty, though I suspect it sometimes does, but it must mean artistic dis-

> honesty: poor materials in this craft [of weaving] , as well as in all others, should only be used in coarse works where they are used without pretence for what they are. 93

Apart from seeking honesty in production and control of consumption Morris was also concerned with the adequate selection and utilisation of materials in production. Not only did he think it necessary for colour and form to be in perfect accord with the requirements of the materials employed,[94] but he demanded that

> whatsoever art there is in any . . . articles of daily use must be evolved in a natural and unforced manner from the material that is dealt with, so that the result will be such as could not be got from any other material: if we break this law we make a triviality, a toy, not a work of art. 95

Although Morris felt that the choice of material was dictated by the object to be made he does not appear to have made allowances for the subjective element of preference in this matter, and it is here that he displays some prejudice.[96] He greatly disliked, for example, the use of cast-iron in construction, calling suspension bridges "ugly."[97] His own preference lay with natural materials such as stone, brick and tiles, and there appears to have been no end to his admiration for "stone arches, splendidly solid, and as graceful as they . . . [are] strong; . . . quaint and fanciful little buildings . . . [and] pretty houses, . . . built of red brick and roofed with tiles."[98]

Van de Velde first discusses the subject of selection and use of materials in his essay "Über Entwurf und Bau Moderner Möbel." Here his primary criticism was aimed at what he felt to be the prevailing

attitude of the majority of industrialists utilising new materials in imitation of old ones.[99] His objection to this rather common practice was founded on the belief that every material has specific characteristics which make it most suitable for a particular use. In order to explore fully the potential of any material, be it new or old, its specific characteristics should be honestly displayed. Van de Velde's notion of recognising certain properties of materials is similar to that expressed by Morris, who insisted that "whatsoever art there is in any . . . articles of daily use must be evolved in a natural and unforced manner from the material that is dealt with, so that the result will be such as could not be got from any other material."[100] This statement by Morris is contained in Vallance, and while van de Velde wrote "Ein Kapitel über Entwurf und Bau Moderner Möbel" in 1897--the year of publication of Vallance's study--it is again uncertain whether van de Velde knew of Morris' notion when he wrote his own essay. Nevertheless there is no doubt that van de Velde, similar to Morris, thought it imperative for artists to recognise that the degree of beauty achieved in a work of art relied heavily on the interaction between the function of any given object and the material employed in its production.

By 1902-03 van de Velde's notions with regard to the function and properties of materials had become clearly defined. In "Die Belebung des Stoffes als Prinzip der Schönheit" he expresses the opinion that the true beauty of a work of art is determined by "the sum of all the life-giving elements of the material used in its creation."[101] Furthermore, based on his conviction that the inherent properties of materials had been neglected during and after the

Italian Renaissance, he credited the advent of Realism in painting and sculpture with the revival of a sense of beauty of material. By "instilling a new life into material," van de Velde felt, "artists could again create a high degree of beauty in their works," since beauty, according to his definition, was based on "the recognition of the unique characteristics of every individual material as well as on the diversity of its use in practical application."[102] Consequently van de Velde thought one of the major objectives of any artist to be the acquisition of a high degree of sensitivity towards the material he employs. Following this line of argumentation the ideal design process would involve: 1. the selection of the object to be designed, 2. the full consideration of the function of the object, 3. the selection of the most suitable material and 4. the appropriate use of that material. "Thoughts," van de Velde writes, "have always produced nothing more or less than other thoughts; they cannot instill the seed of life into a material," meaning that, even though a design may be well thought out, the finished product will be lifeless unless the right material is selected and presented in an honest, undisguised and appropriate fashion.[103] Van de Velde's principles here appear to have been based on the conviction that honesty of material combined with honesty in fabrication were of such importance in the creation of beauty that given the choice he would have preferred a perfectly crafted object--displaying certain characteristics of past styles--to a badly executed contemporary work made of inferior materials.[104]

In conclusion it can be observed that van de Velde agreed with Morris' demand for honesty in the use of materials and in production. When it came to selecting specific materials, however, each displayed

his own preference. Here Morris had an aversion for "modern" materials which largely appears to have been based on his disdain for the industries producing them as well as on their unnatural and unpleasant appearance. Observing how factories and mining companies imposed themselves in such a destructive manner on nature, he could not but wish to see them all erased from his beloved English countryside.[105]

Van de Velde on the other hand, in evaluating the use of new materials--such as cast-iron--from an architect's point of view, greeted them with undisguised enthusiasm. For him cast-iron signified new and exiting possibilities in structural designs--such as suspension bridges, railway stations and structures like the Eiffel Tower--and it is this difference in outlook that may have prompted van de Velde to regard Morris as old-fashioned.[106] Van de Velde realised the inevitability of progress, that industrialisation with all its positive as well as detrimental effects was there to stay; and thus, although he whole-heartedly agreed with Morris' ideas with regard to good craftsmanship and materials, he emphatically disagreed with him on the issue of contemporary materials.

4d. Methods of Production: Handicraft versus Machines

In discussing production methods Morris and van de Velde held widely different view as to which process would be most desirable for the future. In "The Art of the People" Morris tried to impress on his listeners the necessity of setting "about making labour happy for all, to do the utmost to minimise the amount of unhappy labour."[107] The instrument which he felt largely prevented this "happiness" in

production was the machine, which he accused of violently destroying life.[108] As previously shown Morris thought that the exploitation of craftsmen in most machine production processes influenced the work ethic of the labourers to such a degree that they became completely disinterested in the objects made. This circumstance in turn influenced the quality of the products as well as the working life of the craftsman. In the past, Morris argues, craftsmen may have been oppressed by the politics and religions of their countries, yet they had been allowed to find solace in their daily labour.[109] During the nineteenth century, however, Morris felt even this labour had been made unbearable by denying craftsmen the opportunity to identify with their work--that is, to experience pleasure in caring for and adorning their creations--by placing greater value on financial success than on the creation of a work of art. Consequently Morris thought that

> it is quite true, and very sad to say, that if anyone now-a-days wants a piece of ordinary work done by gardener, carpenter, mason, dyer, weaver, smith, what you will, he will be a lucky rarity if he gets it well done. He will, on the contrary, meet on every side with evasion of plain duties, and disregard of other men's rights. 110

To facilitate the "further progress of civilisation" Morris suggested that "men should turn their thoughts to some means of limiting, and in the end of doing away with, degrading labour."[111] Furthermore, in his novel News from Nowhere, Morris visualised a future devoid of all unnecessary "smoke-vomiting chimneys,"[112] machine printing, bookmaking,[113] and "big murky places which were once, as we know, the centres of manufacture,"[114] that is, a future

without as much mechanical labour as was possible. He somewhat reluctantly consented that machines and mining operations neither could nor should be done away with completely, but he wanted to see them restricted in such a manner as not to cause any inconvenience.[115] Thus whatever machinery was absolutely necessary would have to be "immensely improved" and employed only in such areas where handiwork would prove to be too "irksome," leaving the craftsman to do "all the work which it is a pleasure to do by hand."[116]

In speaking of the past, that is the nineteenth century, Morris, in News from Nowhere, admits in a somewhat ironical tone that there had been only

> one class of goods which they did make thoroughly well, and that was the class of machines which were used for making things. These were usually quite perfect pieces of workmanship, admirably adapted to the end in view. So that it may be fairly said that the great achievement of the nineteenth century was the making of machines which were wonders of invention, skill, and patience, and which were used for the production of measureless quantities of worthless makeshifts. 117

As is evident from this statement, Morris did not blame the machines for producing "measureless quantities of worthless makeshifts" but the people who employed them to such a purpose.

Van de Velde thought machines and mass-production to have a positive influence on society's future develoment. In a rather objective and analytical manner he also tried to persuade his readers not to blame the machine itself for causing the destruction of beautiful craftsmanship, but instead the industrialists who used them in production. In "Déblaiement d'Art" he hopes for machines to

> eventually make up for all the suffering they had caused in the past; they will create beautiful things as soon as they are led by beauty. However, now they are still prevented from doing so by the greed and selfishness of the industrialists. 118

In principle, however, and particularly in later years when he had founded the Kunstgewerbliche Seminar in Weimar, in which he endeavoured to foster the cooperation of artists and industrialists, van de Velde approved of the machine as an instrument of mass-producing well executed designs, so as to benefit the entire population. For this reason his greatest hope was for modern artists to learn to adapt all those products formerly made by hand to the mechanical process of manufacture, an endeavour which was, as we have seen, actually promoted through the founding of the German Werkbund.[119]

As unlikely as it may appear at first glance, a close analysis of Morris' and van de Velde's statements concerning machines reveals that they are not entirely opposed to each other. Both accused machines of having caused great destruction, yet both also admitted the benefits to be derived from their proper use.

On the question of mass-production, however, van de Velde's opinion differed greatly from that held by Morris. Here the latter preferred individually crafted objects, particularly since craftsmen in Morris' concept of an ideal society would have sufficient time to make all necessary goods by hand, thus brightening their days with happy and pleasurable labour. Morris wanted the arts to become "popular" without the aid of mass-production, hoping that in the future there would be "pretty much an end to dull work and its slavery."[120] Like van de Velde he also did not want "an art for a

few, any more than education for a few, or freedom for a few."[121]

In this context it must be remembered that Morris could only base his judgement of machines on such observations as he could make during his age. In his view all modern production methods lacked the all important principle of cooperation between industrialists and employers, resulting in a contemptible servant-master relationship, which he felt could not but destroy art. In a humanely structured society, he argued, no one should be "bidden to be any man's SERVANT, everyone scorning to be any man's MASTER." "Men," he hoped, would "then assuredly bring forth decorative, noble, POPULAR art."[122]

Although Morris conceded that in the beginning of the transition period from machine production to handiwork good handcrafted objects would in all likelihood have to be more expensive--simply because of the relative time and superior materials required in their production--he nevertheless felt that once machines, and thus unfair competition, were largely abolished, superior quality products could then be enjoyed by all. In this context he wished "people to understand that the art . . . [he] was striving for . . . [was] a good thing that all . . . [could] share, that . . . [would] elevate all," warning his audience that "in good sooth, if all people do not soon share it there will be none to share; if all are not elevated by it, mankind will lose the elevation it has gained."[123]

Morris' definition of "popularity" of the arts was not however restricted to the <u>making</u> of goods only but also applied to their <u>utilisation</u>. Referring once again to mediaeval conditions he states that "in those days all people who made anything shared in art, as well as all people who used the things so made: that is, ALL people

shared in art."[124] This condition, he believed, resulted in "an art MADE BY THE PEOPLE FOR THE PEOPLE AS A JOY FOR THE MAKER AND THE USER" alike.[125]

Van de Velde, who held a more pragmatic view of society, did not entertain such a utopia as described by Morris in News from Nowhere. He considered individual works of art pure luxuries affordable only by a limited number of wealthy members of society, while the great majority of people had to be content with inferior machine-crafted wares. By introducing artists into the design and planning stage of manufacture he saw a way of introducing well thought-out and functional objects to the market, which would also be affordable by the greater part of the population. Thus in 1894, in "Déblaiement d'Art," van de Velde demanded that the new art should be produced for all and should not have any characteristics which would destine it for only one individual.[126] He considered those works useless which were produced for one person only, and he pointed out that in the society of the future only that would be regarded as good which would serve all.[127]

Moreover in 1897 van de Velde declares:

> I could be prouder of the certainly far more individual principle of systematically avoiding designing anything that cannot be mass-produced. My ideal would be to have my projects executed a thousand times, though obviously not without strict supervision. . . . I can thus only hope to make my influence felt when more widespread industrial activity will allow me to live up to the maxim which has guided my social beliefs, namely that a man's worth can be measured by the number of people who have derived use and benefit from his life's work. 128

Summarising Morris' and van de Velde's attitude concerning methods

of production it can be stated that, while both wished future products to be accessible to all income-groups of society, their respective suggestions for the achievement of this goal differed. Morris' solution of abolishing machines in manufacture and reviving the handicrafts--while restricting the employment of machines to such cumbersome work as mining--was a most tempting one, promising a life devoid of excessive pollution, filth and destruction. Van de Velde on the other hand must be credited with attacking the problem in a far more pragmatic fashion. He anticipated the inevitability of increasing machine production and thus founded his principles on achieving the maximum benefit from it by using mass-production as the means to make good quality products affordable by all people.[129]

5. Principles of Cultural Reform

In planning for a renaissance of the applied arts van de Velde and Morris alike were faced with the common problem of having to chose a starting point for their reforms. This task presented itself as similar to any other frequently encountered in cultural and political spheres and involved the careful evaluation of prevailing conditions. In some respects the cultural situation of the 1870s in England was not unlike that existing in the early 1900s in Continental Europe. In both instances a small group of artists saw themselves confronting a highly conventional, generally ignorant and passive majority of the population.[130] The latter, in addition to their reluctance to accept change, appear to have had no desire for a new concept of the arts. How in the light of such overwhelming resistence could a change be

brought about?

For van de Velde there appears to have been only one answer to this question, one which entailed the task of instilling the seed of appreciation of true art in the minds of the young and progressive.[131] He recognised early on in his studies that in order for a new style to be successful over a prolonged period of time prevailing conditions of art education would have to be reviewed. In 1893 he points out to his audience that "one cannot make up formulas for beauty before one has learned to love it. I am afraid that our present teachings will do little to awaken this love and need."[132] Having experienced the frustration of conventional art education himself, van de Velde could not but criticise the utterly crippling teaching methods to which students were commonly subjected in traditional institutions of learning. He felt that the most apparent cause for the decline of the arts rested with art education, which he criticised for its omission to reach beyond "two forms of academic classes," that is beyond painting and sculpture. The act of separating the arts into "fine" and "applied" arts alone suggested to van de Velde that conventional art instructors firmly disbelieved in the existence of true art outside painting and sculpture.[133] The result of this attitude he thought to be just as devastating to artists as to the growth of the applied arts. As long as schools refused to recognise that a bad painter or sculptor could perhaps be a good craftsman van de Velde believed that circumstances could not improve. Ideally he wished that "academies would put as much emphasis on the teaching of embroidery and weaving as on painting and sculpture," and he was certain that "many an artist would gladly devote his talents to the applied arts, if he

would only be reassured that he would still be considered an artist."[134]

Furthermore in 1895 van de Velde refers to the entire population when he demands that "everybody should be taught to make all necessary goods by hand."[135] This concept bears a striking resemblance to that expressed by Morris in "The Lesser Arts" where he insists that a prosperous art could only be brought about by creating a society in which all people would possess enough creative instinct to produce good decorative art. This idea however presupposes an intimate knowledge of and caring for the arts which van de Velde felt could only be expected from the young and enlightened.[136] Should however such a rethinking of cultural conditions on a grand scale indeed be achieved, van de Velde predicted that artists would eventually become superfluous, since artistic sensitivity would then be present in every individual.

Apart from his objections to traditional art education van de Velde, although himself a Christian, believed that at least some of the responsibility for the state of the arts rested with religious teachings. Thus in 1898 he writes: "Our present rather religious upbringing directs our sensitivity towards moral rather than physical beauty. In suppressing people's awareness of physical beauty the Christian belief destroys our humanity."[137]

In principle van de Velde preferred a reformation of taste of all people, from the root upward, by means of an altered and improved educational system and without the interference of religion. He must have realised however that such an ideal state would not only require a long time to develop, but that the chances of it ever being put

into practice were at best rather slim. Consequently he did not pursue the educational route only, but sought alternative methods. One of these, as has been shown, was his encouragement of mass-production, which by means of its quantitative output would force the market into a direction predetermined by the cooperative effort of artists and manufacturers. Here van de Velde seems to imply that the consumer, rather than being enlightened in a progressive school setting, would in such a system not even be given the opportunity to express his own preference. Instead he would be forced to accept such products as the market supplied, that is he would be manipulated into accepting the products of the new style.

Morris' general opinion of existing educational systems, which he appears to have also applied to the teachings of art, is best summed up in News from Nowhere, where he completely dismisses conventional institutions of learning, commenting that the nineteenth century

> expected to see children thrust into schools when they had reached an age conventionally supposed to be the due age, whatever their varying faculties and dispositions might be, and when there, with like disregard to facts, to be subjected to a certain conventional course of 'learning'. My friend, can't you see that such a proceeding means ignoring the facts of GROWTH, bodily and mental? No one could come out of such a mill uninjured; and those only would avoid being crushed by it who would have the spirit of rebellion strong in them. 138

Of Universities such as Oxford and Cambridge Morris thought very little indeed, accusing them of pursuing "commercial learning" rather than "real learning, knowledge cultivated for its own sake - the Art

of Knowledge." Looking back again at the nineteenth century he dismissed these colleges as

> breeding places of a peculiar class of parasites, who called themselves cultivated people; they were indeed cynical enough, as the so-called educated classes of the day generally were; but they affected an exaggeration of cynicism in order that they might be thought knowing and worldly wise. 139

Learning Morris concluded, was not so much achieved in institutions as through people's contact with good art. Thus for him there existed only two means by which one could hope to achieve good "Decorative Art": through the "general cultivation of the powers of the mind" and the "general cultivation of the powers of the eye and hand."[140] "You cannot educate," he writes, "you cannot civilise men, unless you can give them a share of art."[141]

However, if there was to be an educational system, Morris felt that among the subjects that had to be included great emphasis should be placed on the teaching of drawing; drawing that is of the human figure. Designing he thought could not be taught in schools at all; instead he argued that any talented designer would be greatly aided in his studies by carefully observing nature and through "continued practice."[142]

One of the most suitable aids for the teaching of art Morris considered to be perfectly executed and preserved architectural structures of the past. He was therefore vehemently opposed to modern methods of restoration, which he felt destroyed the natural beauty of buildings. Morris was well aware that the preservation of good mediaeval architecture called for a great amount of patience and time,

but he thought this time well spent, arguing that

> . . . if we are not prepared to put up with a little inconvenience in our lifetimes for the sake of preserving a monument of art which will elevate and educate, not only ourselves, but our sons, and our son's sons, it is vain and idle of us to talk about art - or education either. 143

Lastly Morris felt that too many people worked in occupations for which they were not suited and thus made it impossible for themselves to ever reach satisfactory results and receive pleasure from their work. He believed that if "people found out what they were fit for, and gave up attempting to push themselves into occupations in which they must needs fail" they could once again experience joy and success in their professions.[144]

A similar notion is expressed by van de Velde in "Kulturpolitik" of 1909 where he provides his own solution to the problem of raising the public's standard of refinement. Thus in his opinion the existing cultural level could be improved tremendously if every person--regardless of his social position--were to "lower" himself to perform the type of work for which he would be suited best instead of that in which he was actually engaged. Full of enthusiasm he declares: "We would magically create masons, carpenters and typographers with the talent and taste of artists; farmers and workers with the initiative and manners of 'grand seigneurs'."[145]

From Morris' and van de Velde's statements on cultural reforms it can be concluded that neither the one nor the other hoped to receive much help from existing educational systems in reviving the applied arts. Consequently--apart from making several suggestions for

the improvement of art education, such as the teaching of drawing or certain crafts--they looked for solutions elsewhere. Morris believed that general cultural awareness could be achieved "through people's contact with good art," a process which in his view would take place by exposing people to well executed objects of the past. In principle van de Velde agreed with Morris, although instead of encouraging people's exposure to good art made in the past he advised artists to seek the cooperation of industrialists--and vice versa--with the aim of bringing quality works on the market, thus introducing the population to such good art as was available in the present.

Furthermore both Morris and van de Velde also believed that if people in general were to choose their professions more wisely than they had done in the past, concentrating on finding work in which they could fully develop their particular talents, the quality of production as well as people's appreciation of such quality would be raised.

6. The Role and Function of the Craftsman/Engineer/Designer in the Revival of the Applied Arts and Architecture

In reading Morris' numerous writings there appears to be no doubt that he was indeed highly dissatisfied not only with the common type of goods produced during his days, but also with society's views on the function of artists and craftsmen. In judging the moral responsibility of artists, however, Morris perceived that due to the enormous pressures exerted by society--with its continually changing demands--the majority of artists and craftsmen had been forced into positions of obedience and acceptance of prevailing conditions. Morris there-

fore believed the responsibility for the rise and decline of the arts and applied arts lay with the consumer of goods rather than with the craftsman, since circumstances were such that the latter functioned as nothing but the "humble servant" of the former.[146]

Discussing current processes of mechanical production, Morris, in answer to the question of whether or not it would be wise to employ artists in the realm of industry, not only argued against their presence, but regarded them a definite hindrance to good production. He believed the greatest pitfall of modern manufacture to be the separation of the designing process from that of practical execution. In support of this argument Morris chose the example of common weaving practices, explaining that

> the designer learns as much as is necessary for his work from the weaver in a perfunctory and dull sort of manner. . . . I think it would be better, when it could be managed, that the man who actually goes through the technical work of counting threads and setting how the thing is to be woven through and through, should do the greater part of the drawing. . . . What I want to see really is, and that is the bottom of the whole thing, an education all round of the workman, from the lowest to the highest, in technical matters as in others. 147

In general Morris seems to have devoted little time to the study of the function of the artist, since, as we have shown, he was convinced that a prosperous art could only be achieved by creating a society in which <u>all</u> people would possess enough creative instinct to produce good decorative art. The leading role in the battle towards this end he assigned to the craftsman, mainly because of the latter's long standing practical involvement in the applied arts.[148]

Van de Velde's evaluation of the issue in question was, apart from the role he attributed to engineers, not unlike that of Morris. Already in 1893 he discussed the moral responsibility of the artist--in conjunction with that of the industrialist--towards society as well as society's impact on the arts, pointing out that he and his fellow artists "had to battle against a great indifference towards all branches of the arts: the most beautiful as well as the most common." He criticised society for stressing "material wealth and need over everything else," and concluded that such indifference to beauty made it very difficult to sell a good work of art.[149] Moreover, he held society itself responsible for having created "a certain image of the artist which generally speaking was quite negative," since artists continually endeavoured to experiment in directions other than the conventional. Under such conditions he felt it was not surprising that only those artists were reasonably successful who managed to live up to society's expectations.[150] However, although van de Velde found great fault with the conservatism of the general population, he could not but feel some misgivings for the artist's complacency as well. Appealing to the latter's conscience he points out in "Déblaiement d'Art" of 1894 that he finds it highly immoral on the part of the designer to dwell on and reproduce objects of the past, or to be guided solely by aspects of supply, demand and marketability.[151]

Returning to the subject in 1909 in his essay "Volkskunst," van de Velde again admits that artists, because of their minority position, could do little to improve conditions, particularly since the pressure to constantly create something new more often than not created fear and uneasiness among them.[152] Thus van de Velde primari-

ly objected to the pressure exerted by the producer on the artist to conceive constantly of new designs in order to entice the consumer to buy more, and to the pressure exerted by the consumer, the victim of short-lived fashions, in demanding new articles to satisfy his changing expectations. Thus money, either to be earned or to be spent, created a vicious circle which van de Velde believed could only be broken once consumer and manufacturer regained their senses. Here he perceived the task of the artist to be that of imposing certain standards of beauty and moral responsibility on industry, which he felt could be achieved by raising the standard of expectation of the buyer with regard to quality of material and craftsmanship.[153] Van de Velde thought that the artist was in fact responsible for teaching people that just as times change so do the objects of their surroundings, for the simple reason that people themselves change in such a manner as to look at and perceive things differently at all times.[154] Should the artist however fail in his endeavour to impress his standard on society, van de Velde suggested the alternative path of seeking the cooperation of industrialists rather than that of the public. Here, as paradoxical as it may appear, the materialistic attitude of the manufacturer was viewed by van de Velde as the very basis for change. As has been shown, van de Velde, unlike his forerunners Ruskin and Morris, did not support the abolition of machines, hoping that the market itself would eventually regulate production. Thus in 1909 he argues that

> it will not do simply to curse the very thing that is responsible for the present wealth of the German nation. On the other hand it is obvious that the success which industrialists are currently enjoying

> will not last for ever. If manufacturers were not already aware of this fact, they would not slowly be approaching artists for advice, a condition which could prove very beneficial for both. 155

Such cooperation, van de Velde believed, could be established in at least two ways: either by founding institutes to which manufacturers could go for free advice and models and to which they could send their designers and model-builders for instruction,[156] or through the employment of artistic advisers in all branches of manufacture.[157] Both methods would serve the purpose of improving production equally well, although with regard to the latter van de Velde suggests that a metamorphosis of artists into industrial designers would perhaps prove to be more useful in the long run than the employment of fine artists.[158] Regardless of the industrialist's choice of either of those suggestions however, van de Velde insisted that if all employees--from the highest to the lowest--were to expend their energies in the creation of a perfect product the quality of their works would soon improve.[159]

A beneficial outcome of industrialisation van de Velde considered to be the eventual recognition of the aesthetic appeal of some engineering works. Since many machines and new materials--such as ferro-concrete and cast-iron--were the invention of the eighteenth and nineteenth century mind, drastically different from those tools, materials and methods of production employed in previous epochs, van de Velde felt that a new type of "artist" was required to utilise all to their fullest extent. This "modern artist," he writes, "this creator of a new architecture is the engineer. The soul of his work is logic, his methods are based on calculation and the combination of

both results in pure beauty."[160] Van de Velde therefore proposed that engineers, with their ability to solve structural problems which were beyond the scope of traditional architects, should replace the latter as leaders in iron construction. He did make allowances for architects, but he saw them as secondary, although necessary assistants.[161]

Finally in 1901 van de Velde states that he believes the architect of the "new style" to have originated from the advent of iron construction. "The line of this new architecture," he writes, "as well as that of the applied arts is the line of the engineer."[162]

The following conclusions can be drawn from the above observations. Common to both Morris and van de Velde is their assessment of the origin of the decline of taste of the general public. They agreed that the responsibility for the production of inferior wares resulted not so much with the artist as with society's unhealthy consumerism, an attitude which they felt was fiercely aided and supported by greedy industrialists, although van de Velde could not but criticise also the generally passive acceptance by artists of the negative role allotted to them by society.

A difference of opinion arises when it comes to assessing the role of artists in solving problems of bad taste and substandard production. Here Morris was against the integration of artists into manufacture, arguing that it would cause the gap between designer and worker to widen, which would only have a negative effect on the goods thus produced. Van de Velde on the other hand felt that the artist's--or preferably the industrial designer's--assistance in manufacture would benefit industrialists and society alike, as it would eventually raise the artistic standard of production.

In addition both Morris and van de Velde saw great advantage in encouraging the individual responsibility and involvement of the worker in the production process, realising that good craftsmanship could only be expected from an employee who had pride and interest in his work.

Finally van de Velde again departed from Morris in that he heralded the engineer as a most valuable aid to modern construction. Since Morris was not in favour of new building materials and machinery he does not appear to have felt the need for such services as the engineer provided and he therefore made no attempt at acknowledging him as a new member of artistic circles.

7. Politics and the Arts

According to Vallance, Morris' "art and his socialism were . . . associated integrally with one another; or rather they were but two aspects of the same thing."[163] While Morris had not always entertained socialist ideas, it is not difficult to trace his political path from Monarchism and Liberalism to Socialism, a development in which Ruskin appears to have played a major role.[164] Although himself a Tory and thus unsympathetic to revolutionary and socialist ideas, Ruskin nevertheless set forth in his Stones of Venice of 1851, and more precisely in the chapter "On the Nature of Gothic," the demand for such working conditions as were required to facilitate "joyful labour" for all workers.[165]

Morris' conversion to socialism and his subsequent political activities, however, comprise too large a topic to be discussed here,

particularly since the subject has already been widely researched by a number of authors including--to name but a few--Morris' daughter May Morris, Aymer Vallance and E.L. Cary. The issue which remains to be examined in the context of this study is the role assigned by Morris to socialism in the resurrection of the applied arts of his country, and whether Morris' views were shared or rejected by van de Velde.

It is evident in "The Lesser Arts" that Morris as early as 1877 was already aware of the devastating effects which industrialisation had had on the life of the working class. It is at this stage that he openly expresses his desire for political and social changes, although he still appears to lack a clear concept of how this change should come about.[166] Analysing the political conditions of mediaeval times, he admits that the "decorative arts . . . [had] flourished among oppressed peoples," but points out that in those days "art, at least, . . . [had been] free." The biggest curse of the nineteenth century he perceived to be not so much religious and feudal oppression, but machine production and "what is called Commerce, but which should be called greed for money."[167] He could not but feel pity for all those craftsmen, who were

> working helplessly among the crowd of those who are ridiculously called manufacturers, I.E. handicraftsmen, though the more part of them never did a stroke of handiwork in their lives, and are nothing better than capitalists and salesmen. 168

In the light of this condition he hoped for the future to bring

> leisure from war,- war commercial as well as war of the bullet and the bayonet; leisure from the knowledge that darkens council; leisure above all

> from the greed of money, and the craving for that overwhelming distinction that money now brings. 169

Although in 1877 Morris was not as yet actively engaged in State Socialism, had in fact barely become involved with Liberalism, he nevertheless already appears to have entertained revolutionary ideals.[170] Alluding to the famous slogan coined during the French Revolution of 1789 he writes:

> I believe that as we have even now partly achieved LIBERTY, so we shall one day achieve EQUALITY,which, and which only, means FRATERNITY, and so have leisure from poverty and all its gripping sordid cares. 171

It is clear from this statement that Morris seriously considered political and social reforms as the means by which to realise good working and living conditions for all people.

In 1879 Morris delivered the lecture "The Art of the People," the title of which alone seems indicative of his sentiments at that time. Here Morris points out in the very beginning that he believes all art to belong to all people since they create it, and not only to those who can afford it.[172] Furthermore he visualises a society devoid of workers "on whom the dirty work of the world can be shovelled."[173]

Expressing his dislike of mechanisation and commercialism, Morris argues that while the former had destroyed what had once constituted the main part of the workers' life, namely, their daily labour which had in part been sweetened by the daily creation of art, the latter, that is commercialism, had destroyed the native art not only of England, but also of other, colonised, countries such as India.[174] In

sympathy with the "conquered race" (India), which in his view "had copied the blank vulgarity of . . . [its English] lords" he states:

> . . . it is a grievious result of the sickness of civilisation that this art is fast disappearing before the western conquest and commerce - fast, and every day faster. . . . the conquered races in their hopelessness are everywhere giving up the genuine practice of their own art, which . . . [is] founded on the truest and most natural principles. 175

Morris' accusation here is twofold in that he criticises nineteenth century English society for depriving its working class of the right to joyful labour and for its destructive influence on English as well as foreign cultures.

Political reform then, in Morris' view, was desperately needed, and it is here in "The Art of the People" that Morris, for the first time, presents his belief that the arts would only revive as the result of political and social changes. Once "certain conditions of leisure, freedom, and due wages" would be granted to the worker,[176] Morris thought the seed of happiness would be sown as well as the "seed of real art, the expression of man's happiness in his labour," which would result in "an art made by the people, and for the people, as a happiness to the maker and the user."[177]

Since Morris could not "dissociate art from morality, politics and religion," it was only logical that he believed the future of the arts to be tightly connected with and dependent on the well-being of the lower classes.[178] This "well-being" however entailed the general abolition of luxury and thus an even distribution of the wealth of the nation.[179] Whether or not Morris was in 1879 thinking along the

lines of revolution of such magnitude as the French one is questionable, but he strongly appealed to the moral conscience of the upper and middle classes by exposing their conduct towards the worker, asking:

> . . . how can we bear to give any man less money than he can decently live on, less leisure than his education and self-respect demand? . . . We the public - how can we bear to pay a price for a piece of goods which will help to trouble one man, to ruin another, and to starve a third? 180

Furthermore, in drawing what appears to be a parallel to the cultural and social conditions of France just prior to the French Revolution--an event which Morris felt had brought a new time of hope to all oppressed populations [181]--he seems to warn his fellow Englishmen of

> . . . the greatest danger which civilisation is threatened with, a danger of her own breeding: that man in struggling towards complete attainment of all the luxuries of life for the strongest portion of their race should deprive their whole race of all the beauty of life. . . . for that Beauty, which is meant by ART, using the word in its widest sense, is, . . . a positive necessity of life, if we are to live as nature meant us to. 182

Concerning the relationship of politics and the arts, Morris' utopian novel News from Nowhere does not contain anything new, but must be viewed as a summary of his previous thoughts. Here Morris visualised an ideal society, full of appreciation of the arts, which had come about by means of revolution. Here people lived in beautiful but modest houses, evenly distributed all over England, without a parliament and law courts to rule their lives. Here the population

concentrated their efforts on working the land and on making and decorating only those wares which they thought necessary for their daily lives, in a manner enjoyable and satisfactory to all people. Due to an even distribution of wealth, active cooperation among all members of society, and the abolition of class-systems--a situation which Morris regarded as ideal communism--people could enjoy a freedom never before experienced from commercialism and from political as well as social oppression. News from Nowhere however describes a utopian existence, and while it communicates to its readers many of Morris' hopes and aspirations for the future, it also raises the question--more strongly than ever before--of whether such an ideal could ever be achieved in reality.

While Morris was very dissatisfied with the political and cultural structure of his country, he nonetheless acknowledged that of the three desirable aims--Equality, Fraternity and Liberty--it had at least partially attained the latter, and thus he had reason to believe that the other two would follow in due course. In 1880 he remarked in a sad and yet hopeful manner that, while the nineteenth century could be called the "Century of Commerce," which "made it possible for many a man to live free, who would in other times have been a slave," the twentieth century would perhaps "be called the Century of Education," which in turn would attempt to rectify all the "blunders" and "recklessness" of the past.[183]

Unlike Morris, who discovered socialism relatively late in his life, van de Velde began to express interest in socialist ideals and ideas as early as 1886. Escaping the buzzing and tumultuous noise of city life, he had decided during that year to join the three Belgian

"luminist" painters Heymans, Rosseels and Crabeels at work in a secluded village called Wechsel der Zande. Although van de Velde had originally planned to stay there for only four days, his visit turned out to last four years. During this period of quiet country life, Heymans, Rosseels and Crabeels proved very inspiring for the young van de Velde, not only through their works but also through their political inclinations. All three were advocates of social reform in Belgium, a circumstance which most likely contributed to van de Velde's preoccupation with socialist literature as well as with certain novels by such authors as Emile Zola and Dostoyevsky, who had distincly socialist tendencies.[184]

Furthermore, after his return to Antwerp from Wechsel der Zande in 1890, van de Velde came into contact with the Belgian poet Charles van Lerberghe and two lawyers, Emile Vandevelde and Max Hallet, all of whom had joined the Parti Ouvrier Belge (Belgian Labour Party), and who according to van de Velde took part in left-wing meetings with such communists as Louis de Brochere, Volders, Anseele and the brothers Defuisseaux.[185] Prompted most likely by political discussions with his new acquaintances, van de Velde, in 1889, begins to read publications by Bakunin, Marx, Engels, Kropotkin and others, in order to understand what he called the "egotism of existing social conditions at the end of the nineteenth century."[186]

Politics, then, must have been of great interest to van de Velde at that time, since he states his preference to have been the meditation of a new form of society rather than the development of painting styles.[187] In spite of his friends, however, van de Velde stated that he felt alone, without leadership, in matters of politics in 1889, and

thus it was not until word of William Morris reached Belgium that he became stronger in his own political convictions.[188]

While Morris believed socialism to be the savior of the arts, it must be pointed out that van de Velde, throughout his writings, was very sceptical of that view. Thus as early as 1895 he appears to have been aware of the decreasing influence which politics and religion exercised on the arts. In "Aperçus" he states:

> Science and the Humanities have by far outrun the achievements of the Church and the State. Perhaps in the future we will only know two types of monuments: the place in which we educate and the place in which we look after the ill. 189

Furthermore he very much disagreed with those who believed that a change of society would bring about a change of the arts. Van de Velde admitted that in all probability a relationship between socialistic trends and the development of a "new art" existed, but he hesitated to conclude that one change had to necessarily follow from the other. Instead he predicted that socialism would have less of an influence on nineteenth century art than the Christian religion had had on the Gothic style, and therefore he did not feel that a new "religion" was needed to reawaken the arts.[190] In "William Morris, Kunsthandwerker und Sozialist" van de Velde even accuses religious beliefs of having exerted a rather negative influence on the arts, arguing that

> . . . if joyful labour is a blessing and all other work is considered punishment - as it is viewed by so many people - then we must conclude that, since punishment is considered to be imposed by God, the Christian religion must be responsible for having destroyed art. 191

Responding to Ruskin's and Morris' views on the relationship of socialism and the arts, van de Velde, in Die Renaissance, argues that he feels the state of the applied arts to be more tightly connected with such characteristics as logic and morality than with social conditions.[192] Consequently he did not agree with Morris, who thought that social reforms would create better conditions for the arts. Instead he favoured Ruskin's view, who believed beauty to be eternal so long as it was produced joyfully. "For the moment," van de Velde writes, "I feel that we would achieve better results for the arts by proclaiming Ruskin's ideal of joyful labour than by joining the socialist movement."[193] In discriminating thus between Morris' and Ruskin's opinions, van de Velde, at first glance, appears to have overlooked a very important argument brought forth by Morris. While the latter fully agreed with Ruskin's proposal he was nevertheless convinced that the creation of such conditions as would facilitate "joyful labour" necessitated a change of working conditions, which in turn, so Morris argued, could only come about through social change. Van de Velde however could not be persuaded to believe that an improvement of financial circumstances would bring about joyful labour and thus awaken a sense for beauty. Based on his own observations, greater regard for beauty did not appear to follow upon the acquisition of wealth; on the contrary, van de Velde thought that a carefree life produced passivity and loss of energy. "Considering," he writes, "that we have not as yet developed a process of creating children with good taste, I am convinced that financial security would not suffice to bring us closer to our aims."[194] Also in Die Renaissance van de Velde states that he feels the experience of joy in one's work to be largely dependent on one's own attitude rather

than on exterior circumstances. Convinced that every person carries within himself the potential to realise Ruskin's ideal, van de Velde argues that it could be achieved by anyone, at any time and under any condition.[195] On the other hand he admitted that financial circumstances could perhaps influence people's moral attitude towards life, and thus he fully sympathised with those groups who endeavoured to better the life of the poor.[196]

Two years later, in "Notizen aus Griechenland" of 1903, van de Velde again insists that one cannot expect from a new social programme that which can only be found in the individual himself. "We all can think rationally and thus develop an artistic sensitivity of our own. If enough people would make an effort to do so a new social atmosphere would soon result."[197] Here van de Velde's argument seems to clearly contradict one of his earlier statements in Die Renaissance where he makes allowances for the influence of social conditions on a person's moral attitude. While in Die Renaissance it seemed obvious to him that it would be difficult indeed for a worker to retain a high degree of sensitivity and morality in a slave-like working atmosphere, he later renounces the existence of a connection between moral standards and financial stability.

However, not only did van de Velde doubt that socialism would prove beneficial for the arts, but he also expresses--for the first time--in "Kulturpolitik" of 1909 his reservation about the idea of political control of the arts. In his view politics and the arts were different and autonomous entities, and he therefore cautions his readers when he writes:

> I have no doubt that a form of cultural politics would speed up our cause. I fear, however, that changes may come too quickly. The term "cultural politics" implies the reawakening of one's sense of perfection, refinement and purification. It will be difficult indeed to find people capable of teaching these subjects. 198

Van de Velde's article "Kulturpolitik" was written in response to a question posed by the German newspaper Frankfurter Zeitung: "By what political means can we speed up the cultural development in Germany?" Van de Velde was very sceptical towards cultural politics since he felt that it would threaten the normal course of cultural development. In his view the question as such clearly demonstrated the rather dangerous impatience prevalent among German intellectuals to reach an equally advanced cultural level as their neighbouring countries. These countries, however, had attained their artistic standards through a slow process of maturation, a fact which van de Velde felt the Germans seemed to overlook when they demanded a "hothouse" technique.[199]

Having presented Morris' and van de Velde's views on the relationship between nineteenth century socialist trends and the arts, one must conclude that they held widely different opinions on the subject. Morris appears to have been convinced that the arts would greatly benefit from a socialistically oriented society. For the immediate future he hoped that social reforms would bring about improved working conditions in manufacture, which in turn, he argued, would result in better workmanship and reawaken people's appreciation of simplicity and beauty. In principle, however, he viewed such social reforms as but the first step towards complete communism. His concept of a truly communistic society embraced equality, fraternity and liberty of all

people, a condition which he thought would have a favourable effect on the arts.

Van de Velde on the other hand, based on such observations and studies as he had engaged in during the early years of his career, did not believe that social or, for that matter, even political and religious reforms would have a great impact on the arts. He argued that artistic sensitivity had to be developed by every individual himself. Such development he thought could be aided by persuading manufacturers to raise their ethical and moral standards in production, thus helping not only the consumer to acquire good taste, but also the industrialist in successfully marketing his products on an international scale.

CONCLUSION

Having compared van de Velde's theories on art and architecture with those held by Morris, it is now necessary to return to the original question which prompted this entire investigation in order to determine whether or not van de Velde did in fact rely on Morris as a source of theoretical inspiration.

Here of foremost importance are of course those statements made by van de Velde in which he openly acknowledges Morris as one of his predecessors in the battle for a renaissance of the applied arts in Europe. However, as mentioned earlier, van de Velde rarely commented directly on Morris' theories, a circumstance which makes it almost impossible to isolate those of van de Velde's ideas which were derived directly from his contact with Morris' thoughts on art. On the other hand, in reading and comparing van de Velde's early writings with those by Morris, one cannot but notice the astounding similarity of their concepts. Van de Velde's preoccupation after 1893 with Morris' writings is well documented, and it does therefore not seem unreasonable to assume that many of the latter's ideas could have left either consciously or unconsciously a deep impression on van de Velde, which can easily be detected in his publications.

Among the numerous similarities that exist between Morris' and van de Velde's writings there is, for example, the high regard in which they both held the art of antiquity and their mutual dislike of

the Italian Renaissance. But while Morris did not specify what exactly he liked about antiquity, van de Velde frequently wrote about his admiration for such aspects of early Greek art as essence, function, form and unity. With regard to other past styles, van de Velde praised the functionality of Gothic architecture, whereas Morris also favoured the beauty and simplicity of the Gothic period. Consequently both agreed that it would be beneficial for art students to study certain past styles, although they also insisted that the future style should not consist of imitations of the past, but instead be reflective of their own epoch.

A further similarity is their desire for a "new style" based on such concepts as rationality and functionality (van de Velde) or simplicity and usefulness (Morris). Both authors also believed that ornamentation had to be derived from principles and forces inherent in nature, although Morris preferred stylised animal and plant forms, while van de Velde sought a completely abstract, linear type of ornament.

Like Morris van de Velde also demanded honesty in the use and display of materials as well as honesty in production. When it came to choosing particular building materials, however, Morris' choice lay with stone, brick, wood and clay, whereas van de Velde foresaw a great future for cast-iron.

Lastly, both Morris and van de Velde thought that people's artistic sensitivity could be improved not so much through revised educational systems as through constant exposure to good art. Here van de Velde did not agree with Morris, who directed people's eyes to well-crafted objects of past styles only. Instead he felt that they should

be introduced to such good products as were already manufactured during his own days.

Undoubtedly there are also many instances where van de Velde's principles differed widely from those proposed by Morris. Among these are such major issues as methods of production, the role of the artist in manufacture and the relationship between politics and the arts. Although both authors desired an art made in such a manner as to benefit all people and not just a wealthy minority, van de Velde, unlike Morris, did not believe that this aim could be achieved without machines and mass-production. He therefore strongly criticised Morris for his conservative endeavour of reviving the handicrafts. Van de Velde also saw great advantages in having well-trained industrial designers employed by manufacturers, while Morris felt that this would only serve to widen the already existing gap between artists and craftsmen. He felt that craftsmen should be trained to become artists and vice versa, but he did not like the idea of separating the two.

Finally van de Velde did not share Morris' hope that a socialist government or social reforms would have a positive impact on the future development of the arts. He was convinced that art would remain uninfluenced by social, political or religious changes, arguing that artistic sensitivity and the degree to which one enjoys doing one's work were largely dependent on one's own particular disposition.

Such disagreements, however, do not necessarily diminish the role which Morris played in the early years of van de Velde's search for and formulation of art theories. Rather they could be viewed as a pupil's individual modifications and extentions of the basic principles received from an older and perhaps more experienced teacher. On the

other hand it may have been due to such differences in outlook that van de Velde's first enthusiasm towards Morris' ideas appear to have cooled slightly, and even turned into criticism, in later years.

It has been pointed out in the introduction to this study that Morris' writings should be regarded as only one--if major--source which proved instrumental in the formulation of van de Velde's outlook on art. Unquestionably numerous other influences were present at the same time, which in turn provide a vast field for future research. But even though van de Velde did not derive all his art theories from, or base all his opinions on, Morris' thoughts expressed some twenty years earlier, our comparison of both authors' writings nevertheless reveals an abundance of circumstantial evidence, which serves to confirm not only van de Velde's own admittance of dependency on Morris, but also those assertions made earlier by other twentieth century art historians.

As a last question the reader of this study may well ask why Morris' influence on van de Velde is of sufficient importance to warrant investigation, particularly since van de Velde was only one of many artists in the early 1890s who stood under the spell of Morris and the English Arts and Crafts Movement. Van de Velde's place in the development of the "Modern Movement" had already been defined by Pevsner, but it is worthwhile mentioning here that it was due in part to van de Velde's active engagement in the cultural spheres of Belgium, France and above all Germany that new art theories were transmitted from England to Continental Europe. It must be remembered that van de Velde, during the end of the nineteenth and the beginning of the twentieth century, was in contact with innumerable artists, craftsmen,

architects, writers, politicians and industrialists with whom he most likely entered into discussions on the most advanced art theories. But in addition van de Velde embraced an even wider circle of listeners and readers--of his own as well as of certain English thoughts on art--with his many lectures and writings on the subject. The fact, then, that van de Velde was a prolific writer, who recorded, commented upon and contributed to new developments in the arts, could not but have helped to expose some of the most current cultural trends. For this function alone he must be regarded as one of the most vital links between the English Arts and Crafts Movement and similar endeavoures in Continental Europe.

NOTES

INTRODUCTION

[1] The circumstances that lead to this development are discussed in great detail in Alf Bøe, From Gothic Revival to Functional Form: A Study in Victorian Theories of Design (Oslo: Oslo University Press, 1957), p.18.

[2] For a survey of the history of the applied arts, architecture and painting of this period, as well as the English Arts and Crafts Movement see Nikolaus Pevsner, Pioneers of Modern Design: From William Morris to Walter Gropius (New York: Penguin Books, 1960).

[3] Bøe, Gothic Revival, p.150.

[4] Pevsner, Pioneers, p.27.

[5] Pevsner, Pioneers, p.28. This quotation comes from Henry van de Velde's Die Renaissance im Modernen Kunstgewerbe (Berlin: Bruno und Paul Cassirer, 1901), p.23.

[6] Eugenia W. Herbert, The Artist and Social Reform: France and Belgium, 1885-1898 (New Haven: Yale University Press, 1961), p.199.

[7] Tim Benton and Sandra Millikin, Art Nouveau 1890-1902 (n.p.: The Open University Press, n.d.), pp.52-53.

[8] Elizabeth Aslin, The Aesthetic Movement: Prelude to Art Nouveau (New York: Excalibur Books, n.d.), pp. 177-78.

[9] Karl-Heinz Hüter, Henry van de Velde als Künstler und Erzieher bis zum Ende seiner Tätigkeit in Weimar (Berlin: Academy-Verlag, 1967), pp. 10-11.

[10] Günther Stamm, Studien zur Architektur und Architekturtheorie Henry van de Veldes (Göttingen: Universitäts Bibliothek, 1969), p. 151. Stamm only differs from this group of authors in that he claims that van de Velde derived certain principles of construction, such as functionality and honesty, from Morris. He does not, however, compare actual statements made by van de Velde and Morris made on this subject nor does he provide any other evidence to support his claim.

[11] Henry van de Velde, Zum Neuen Stil. Aus seinen Schriften ausgewählt und eingeleitet von Hans Curjel (München: R. Piper & Co. Ver-

lag, 1955), p. 11.

[12] A.M. Hammacher, Die Welt Henry van de Veldes (Köln: Fond Mercator, 1967), p. 76. This is the German translation of A.M. Hammacher, Le Monde de Henry van de Velde (Paris: Librairie Hachette, 1967).

[13] Clemens Rességuier, Die Schriften Henry van de Veldes (New York: The Delphic Press, 1955), p. 39.

[14] Henry van de Velde, Geschichte Meines Lebens, trans. by Hans Curjel (München: R. Piper & Co. Verlag, 1962), p.64 and p.80 respectively. This autobiography was originally written in French between the years 1947 and 1957.

[15] H.v.d. Velde, Geschichte, p. 261.

[16] H.v.d. Velde, Geschichte, p. 84.

[17] H.v.d. Velde, Die Renaissance, p. 54, 61 and 68.

[18] H.v.d. Velde, Die Renaissance, p. 110.

[19] It should be pointed out that since van de Velde was Belgian by birth, he wrote the majority of his books and articles in French. After his relocation to Germany in 1901, however, most of his writings were translated into German, and as Richard Kempton points out in Art Nouveau: An Annotated Bibliography (Los Angeles: Hennessy & Ingalls, Inc., 1977), p. 168, "these German editions are fairly easy to find, whereas the French editions of his works, published in Belgium in the 1890's and after the First World War, are often bibliographical rarities, perhaps unavailable outside Belgium." Furthermore, while van de Velde's biography was translated into German and Italian, only a minute part has appeared in English, translated by P. Morton Shand in "Henry van de Velde: Extracts from his Memoirs: 1891-1901," (extracted and translated from Geschichte Meines Lebens) The Architectural Review, 669, 112 (1952). Consequently, due to the lack of writings available in English, and German being the mother-tongue of the author, all excerpts from van de Velde's texts contained in this study were taken from German editions, and translated by the author, unless otherwise stated.

PART ONE

[1] Herbert, The Artist, p. 199.

[2] According to statements made by van de Velde in Die Renaissance of 1901, he received news from Finch on the English Arts and Crafts Movement around 1891 (p. 62). Van de Velde's dating here seems to be

correct, since in 1891 he had become a member of Les Vingt, and thus it is likely that he was in contact with Finch, who had belonged to the association since its foundation. The date of van de Velde's earliest acquaintance with Finch can be put around 1889, based on van de Velde's recollection in Geschichte Meines Lebens, that Finch was among his intimate friends at that time (p. 54). Since Finch had already come into contact with Morris' and Ruskin's writings as early as 1886, it is possible that he had talked to van de Velde about the new generation of English craftsmen even before 1891.

[3] Bruce Laughton, "The British and American Contribution to Les XX, 1884-93," Apollo, NS 69, LXXXVI (1967), p. 374. Les Vingt is the same association as Les XX.

[4] In 1897 Finch moved to Finland, where he continued to work as a craftsman, and where he subsequently influenced Scandinavian design.

[5] H.v.d. Velde, Geschichte, p. 66.

[6] H.v.d. Velde, Geschichte, p. 56.

[7] Pevsner, Pioneers, p. 98.

[8] H.v.d. Velde, Die Renaissance, pp. 68-69. Since the centre part of this quotation is somewhat obscure in its meaning, the full quotation will be included here in its original German form: "Mehr durch den Einfluss der Kunstwerke selbst, als durch die Kenntnis der verschiedenen Theorien und Ideale, aus denen die englische Renaissance erwachsen war, wurde die zweite Renaissance befruchtet. Wir erfuhren den Einfluss der Werke, die mann uns sehen liess, früher, als den der Theorien, von welchen jene begeistert und bestimmt wurden, deren Beispiel wir folgten. . . . Im vorliegenden Falle genügte es, dass die Schöpfungen eines Morris, Crane, Voysey, Cobden-Sanderson uns schön erschienen und dass sich keine Schranke der Sprache oder der Schrift zwischen uns und sie stellte, um uns sogleich für den Gedanken einer Renaissance des Kunstgewerbes zu gewinnen."

The English designer Walter Crane (1845-1915) was a contemporary and follower of Morris. He also wanted to revive the handicrafts, favoured social reforms, and was against machine production as well as against the use of building materials such as glass and cast-iron. He exhibited at the Les Vingt salon in 1891.

Charles F. Annesley Voysey (1857-1941) was an English architect and designer of wall-papers, fabrics, furniture and other items. Unlike Morris he was not a craftsman. He build his first house in 1891.

T.J. Cobden-Sanderson was a printer of books. Also a contemporary of Morris, he was the co-founder of the Doves Press in 1900, which published books in a plain, unadorned type face.

[9] H.v.d. Velde, Geschichte, p. 273. For similar statements see also pp. 292, 295 and 320 in the same text.

[10] For detailed information on the participation of English craftsmen at the Les Vingt and La Libre Esthétique see Madelaine

Octave Maus (wife of Octave Maus and secretary to Les Vingt and La Libre Esthétique) Trente Années de Lutte pour l'Art: 1884-1914 (Bruxelles: Librairie L'Oisseau Bleu, 1926). Also Laughton, "The British and American Contribution," p. 372ff.

[11] H.v.d. Velde, Geschichte, p. 56.

[12] P. Morton Shand, "Extracts from his Memoirs," p. 145. Liberty's was a furniture and drapery shop in London. In the 1890s the company also imported fabrics and other goods from China. In 1893 van de Velde wrote an article called "Artistic Wall Papers" for L'Art Moderne (Bruxelles, June 1893, pp. 193-204). Here he comments on artists such as Crane, Voysey, Heywood Sumner, Selwyn-Image and other members of the English Arts and Crafts Movement, who had supplied wall-paper designs to Essex & Co.

[13] H.v.d. Velde, "Déblaiement d'Art" in Zum Neuen Stil, p. 28.

[14] H.v.d. Velde, Zum Neuen Stil, p. 28.

[15] Maus, Trente Années, p. 143. Selwyn-Image (1849-1930) was a poet, water-colour painter and designer of stained-glass. He was a collaborator in the "Century Guild," the earliest group to follow Morris' teachings (founded in 1882 by the English architect and designer A.H. Mackmurdo (1857-1942). Mackmurdo designed the title page for Christopher Wren's City Churches, published in 1883. This design is said to have been the first Art Nouveau drawing). Selwyn-Image exhibited book illustrations at the 1892 Les Vingt salon, and again in 1894 at La Libre Esthétique.

Herbert Horne (1846-1916) was an English architect, designer and art historian. He exhibited book illustrations at Les Vingt in 1892.

[16] Laughton, "The British and American Contribution," p. 376. The English painter Aubrey Beardsley (1872-1898) was a follower of the Pre-Raphaelites until 1892. After this date he painted in a graphic Art Nouveau style. He exhibited at the 1894 La Libre Esthétique salon.

C.R. Ashbee (1863-1942): English architect and designer. Contemporary of van de Velde. Founder of the "Guild and School of Handicrafts" in 1888. He was for the revival of the applied arts, but also pro machine production.

[17] Maus, Trente Années, p. 173.

[18] Maus, Trente Années, p. 187.

[19] H.v.d. Velde, Geschichte, p. 81.

[20] H.v.d. Velde, Geschichte, p. 81. By "William Morris Boutique" van de Velde presumably means Morris' firm "Morris, Marshall and Faulkner" (or "Morris & Co."). The firm was founded in 1861. Morris became the head of the company in 1874. His co-founders and co-workers were the painters Ford Madox Brown, Sir Edward Burne-Jones and Dante Gabriel Rossetti (for a short period also Arthur Hughes), the archi-

tect Philip Webb, the surveyor and engineer Peter Paul Marshall and a friend of Morris' from his Oxford days by the name of Charles Joseph Faulkner.

The following Arts and Crafts Guilds existed before 1893: "The Century Guild" of 1882 (founded by Mackmurdo. Its periodical, The Hobby Horse, was founded in 1884); "The Art Workers Guild" of 1884 (Morris became a member in 1888); "The Guild and School of Handicrafts" of 1888 (founded by Ashbee); "The Arts and Crafts Exhibition Society" of 1888 (Morris was co-founder. Crane was its first president. Most of its members belonged also to the "Art Workers Guild").

[21] H.v.d. Velde, Geschichte, p. 82.

[22] H.v.d. Velde, Geschichte, p. 82.

[23] H.v.d. Velde, "Première Prédication d'Art," L'Art Moderne, a series of three lectures published December 31, 1893, pp. 420-21; January 21, 1894, pp. 20-21; and January 28, 1894, p. 28.

[24] H.v.d. Velde, Kunstgewerbliche Laienpredigten (Leipzig: Hermann Seemann, 1902), pp. 42-71. For further confirmation of this statement see also H.v.d. Velde, Geschichte, p. 84.

[25] H.v.d. Velde, Geschichte, p. 84.

[26] Aymer Vallance, William Morris: His Art, his Writings, and his Public Life (London: Bell & Sons, 1897), p. 394.

[27] Vallance, William Morris, p. 398.

[28] Vallance, William Morris, p. 400.

[29] H.v.d. Velde, Geschichte, p. 80.

[30] Hammacher, Le Monde, pp. 337-41.

[31] "The Lesser Arts" was originally entitled "Hopes and Fears for Art."

[32] H.v.d. Velde, Geschichte, p. 84.

[33] William Morris, "Hopes and Fears for Art," La Société Nouvelle. Revue International, Sociologie, Arts, Sciences, Lettres (Paris, Bruxelles), May 1893, ninth edition, volume one, pp. 642-62.

[34] Easter Sunday of 1893 was on April 2nd.

[35] H.v.d. Velde, Geschichte, p. 81.

[36] H.v.d. Velde, Geschichte, p. 83.

[37] H.v.d. Velde, Laienpredigten, pp. 59-60; William Morris, "The Lesser Arts" in Hopes and Fears for Art (London: Ellis & White, 1882),

p. 2.

[38] H.v.d. Velde, Laienpredigten, pp. 69-70; Morris, Hopes and Fears, p. 12.

[39] Morris, Hopes and Fears, p. 1.

[40] J.W. Mackail, The Life of William Morris (London: Oxford University Press, 1899), p. 350.

[41] Mackail, Life of Morris, p. 357.

[42] Mackail, Life of Morris, p. 349. Morris was the co-founder of "The Arts and Crafts Exhibition Society."

[43] Morris, Hopes and Fears, p. 11.

[44] Morris, Hopes and Fears, p. 2.

[45] William Morris, "The Arts of the People," in Hopes and Fears for Art, pp. 38-70.

[46] Mackail, Life of Morris, p. 7.

[47] Morris, Hopes and Fears, p. 71.

[48] A.L. Morton, Three Works by William Morris (London: Lawrence and Wishart, 1977), p. 19.

[49] Mackail, Life of Morris, p. 256.

[50] This must have been prior to 1899, since Mackail's biography of Morris' life appeared that year.

[51] Henry van de Velde, William Morris, Artisan et Socialiste, Extraits de L'Avenir Social (Bruxelles: Presse Socialiste, 1898), p. 26. Also published as "William Morris, Kunsthandwerker und Sozialist" in Kunstgewerbliche Laienpredigten, pp. 73-136.

[52] Henry van de Velde, "Une Prédication d'Art," La Société Nouvelle, July 1896, p. 742.

[53] Herbert, The Artist, p. 199.

[54] Hammacher, Le Monde, pp. 337-38.

[55] Henry van de Velde, "Une Prédication d'Art," La Société Nouvelle, Dec. 1895, pp. 54-63; July 1896, pp. 733-44.

[56] H.v.d. Velde, Laienpredigten, p. 126.

[57] Vallance, William Morris, p. 307.

[58] H.v.d. Velde, William Morris, Artisan et Socialiste, p. 28. This paragraph is in part a quotation by van de Velde from another, unidentified, source.

[59] Mackail, Life of Morris, p. 216.

[60] Mackail, Life of Morris, pp. 217-18. No date is supplied by Mackail for this second letter. He only mentions that it was written at a later date than the previously quoted one.

[61] Morris was also fifty-six years old in 1890.

[62] H.v.d. Velde, Laienpredigten, pp. 73-136.

[63] Vallance, William Morris, p. vii.

[64] Vallance, William Morris, pp. 233-48. Among these were, to name but a few: "Art under Plutocracy" (lecture delivered at the Russell Club at Oxford on the 14th of November 1883, and published in the February and March 1884 issues of the magazine To-Day, p. 233 Vallance), "The Revival of Handicrafts" (article in The Fortnightly Review, Nov. 1888, p. 234 Vallance), "The Influence of Building Materials on Architecture" (a paper read before the Art Workers's Guild; published Jan. 1892 in The Century Guild Hobby Horse, p. 236 Vallance), Preface for Ruskin's The Nature of Gothic (February 15th, 1892, Kelmscott Press edition), and others.

[65] Vallance, William Morris, p. 249. Vallance writes: "In 1882 a Royal Commission was being held to inquire into the subject of technical instruction, and Mr. Morris having been called upon to give evidence was examined on March 17th, at South Kensington, Mr. Bernhard Samuels in the chair. The minutes of the proceedings were published in a Government Blue Book. . . . The Inquiry at an early stage being directed to the comparative degrees of originality of the French and of the people of his own country, Morris said that he believed certainly that the latter possess this quality, and that although a great deal is talked about the superiority of the French design, he did not think the point was one of essential difference in character between the two peoples as such," but, "to a great extent a question of training."

[66] Vallance, William Morris, pp. 233-58.

[67] Vallance, William Morris, p. 305.

[68] Vallance, William Morris, p. 314.

[69] Vallance, William Morris, p. 344. "Four letters on 'Socialism' addressed by Mr. Morris from Kelmscott House, Hammersmith, to Rev. George Bainton, of Coventry, in 1888, on April 2nd, 4th, and 10th, and May 6th respectively, were printed for private circulation only, in a limited impression of thirty-four copies."

[70] Vallance, William Morris, p. 343. "A course of lectures on various aspects of the Labour Problem being organized and delivered by several different lecturers in Scotland in the summer of 1886, Mr. Morris spoke on 'The Labour Question from the Socialist Standpoint.' His lecture was included with the others in the volume called The Claims of Labour published at Edingburgh in 1886."

[71] Vallance, William Morris, p. 346. Letter from Morris to The Commonweal containing criticism of Edward Bellamy's utopian novel Looking Backward.

[72] Vallance, William Morris, p. 355. Quoted from Morris' "Where are we Now?" in Commonweal , November 15th, 1890.

[73] Vallance, William Morris, p. 354. Also from "Where are we Now?"

[74] H.v.d. Velde, Laienpredigten, p. 98.

[75] H.v.d. Velde, Laienpredigten, pp. 73-136.

[76] H.v.d. Velde, Laienpredigten, p. 98.

PART TWO

[1] H.v.d. Velde, Laienpredigten, p. v. Further information with regard to van de Velde's inaccuracy in his dating can be found in: Pevsner, Pioneers, pp. 221-22, Footnote 45.

[2] Heywood Sumner was a contemporary to Morris. He was an English designer-decorator, who exhibited in 1896 at the La Libre Esthétique salon.

In "Wie Ich Mir Freie Bahn Schuf" van de Velde mentions Morris' "Golden Type" (Roman) and his "Troy" and "Chaucer" types (Gothic), Cobden-Sanderson's "Doves Binderey," the wall paper manufacturer Jeffrey and Essex (who had printed some of the designs supplied by Crane and Voysey), Selwyn Image's lithographs and Heywood Sumner's wall paper designs. However, Morris only developed his new types in 1890. Furthermore, Morris' Kelmscott Press was only founded in January of 1891, and it was not until April of that year that the first publication--a small edition of Morris' The Story of the Glittering Plain--was released. Consequently, van de Velde could not possibly have seen Morris' type styles as early as 1890. Morris exhibited his Kelmscott Press books in Belgium--for the first time--at the 1894 salon of La Libre Esthétique.

[3] H.v.d. Velde, Die Renaissance, p. 62.

[4] H.v.d. Velde, Geschichte, p. 56.

[5] H.v.d. Velde, Die Renaissance, p. 65.

[6] H.v.d. Velde, "Déblaiement d'Art," La Société Nouvelle (Bruxelles), April 1894. Also in Zum Neuen Stil, under the title of "Säuberung der Kunst", pp. 23-35.

[7] H.v.d. Velde, Geschichte, p. 273. For similar statements see also pp. 292 and 320 in the same text.

[8] H.v.d. Velde, Geschichte, p. 464.

[9] H.v.d. Velde, Laienpredigten, p. vii.

[10] H.v.d. Velde, Laienpredigten, p. 63.

[11] H.v.d. Velde, Déblaiement d'Art (Bruxelles: Vve Monnom, 1894).

[12] Émile Gallé (1846-1904) was a French maker of very delicate glass wares. He exhibited his works as early as 1884. Auguste Delaherche (1857-1914) was a French artists, who exhibited stained-glass, embroidery and ceramics at the Les Vingt salon of 1892.

[13] H.v.d. Velde, Zum Neuen Stil, p. 33.

[14] H.v.d. Velde, Zum Neuen Stil, p. 34.

[15] Hammacher, Le Monde, p. 338.

[16] H.v.d. Velde, "Ein Kapitel über Entwurf und Bau Moderner Möbel," Pan, 3. Jahrg., Heft 4, Berlin, 1897. Also in Zum Neuen Stil, p. 59.

[17] H.v.d. Velde, Laienpredigten, p. 78.

[18] H.v.d. Velde, Laienpredigten, p. 97.

[19] H.v.d. Velde, Laienpredigten, p. 100.

[20] The exact sequence and development of van de Velde's thoughts on art will be discussed in Part Three of this study.

[21] Although French translations of Morris' texts may also have been available, there is no evidence--apart from News from Nowhere--to suggest that van de Velde had any knowledge of such publications. Furthermore, there is also no evidence in van de Velde's writings that he did in fact read--or make use of--such additional translations, and therefore they were not discussed in Part One of this study among the texts by Morris with which van de Velde was most certainly familiar. They are added here solely for the benefit of making the reader aware of their existence.

[22] H.v.d. Velde, Laienpredigten, p. 122.

[23] H.v.d. Velde, Essays (Leipzig: Insel-Verlag, 1910), p. 7.

[24] H.v.d. Velde, Essays, p. 68.

[25] H.v.d. Velde, Essays, p. 69.

[26] H.v.d. Velde, Essays, p. 79.

[27] H.v.d. Velde, Essays, p. 121.

[28] H.v.d. Velde, Essays, p. 125.

[29] H.v.d. Velde, Essays, p. 126.

[30] H.v.d. Velde, Essays, pp. 135-36.

[31] H.v.d. Velde, Essays, p. 130.

[32] H.v.d. Velde, Essays, p. 320.

[33] H.v.d. Velde, Essays, p. 139.

[34] H.v.d. Velde, Geschichte, p. 320ff.

[35] Joan Campbell in The German Werkbund (New Jersey: Princeton University Press, 1978, p. 18) relates the foundation of the Werkbund differently. She claims that it was due to the Arts and Crafts Exhibition in Dresden in 1906, and due to the initiative of the German politician Friedrich Naumann and the architect Hermann Muthesius that the Werkbund was founded. Since her assertions are well documented, and since van de Velde--as he himself admitted--frequently confused events and dates, Joan Campbell seems the more reliable source.

[36] H.v.d. Velde, Geschichte, p. 361ff.

PART THREE

[1] H.v.d. Velde, Laienpredigten, pp. 59-61.

[2] H.v.d. Velde, Zum Neuen Stil, p. 25.

[3] Henry van de Velde, Aperçus en vue d'une Synthèse d'Art (Bruxelles: Vve Monnom, 1895). Also in Zum Neuen Stil, entitled "Allgemeine Bemerkungen zu einer Synthese der Kunst," p. 55.

[4] H.v.d. Velde, Zum Neuen Stil, p. 46.

[5] H.v.d. Velde, Die Renaissance, p. 42.

[6] H.v.d. Velde, Die Renaissance, p. 95.

[7] H.v.d. Velde, Die Renaissance, pp. 93-94.

[8] H.v.d. Velde, Die Renaissance, p. 8.

[9] H.v.d. Velde, Zum Neuen Stil, p. 84.

[10] H.v.d. Velde, "Notizen aus Griechenland," in Zum Neuen Stil, pp. 137-39.

[11] H.v.d. Velde, Die Renaissance, p. 95.

[12] H.v.d. Velde, Essays, p. 7.

[13] H.v.d. Velde, Essays, p. 17.

[14] H.v.d. Velde, Essays, p. 38.

[15] H.v.d. Velde, Essays, p. 10.

[16] Morris, Hopes and Fears, p. 7.

[17] Morris, Hopes and Fears, p. 20.

[18] Morris, Hopes and Fears, p. 20.

[19] For further information on Pugin's praise of the rational aspect of the Gothic style see Bøe, Gothic Revival, pp. 18-39, especially p. 28.

[20] H.v.d. Velde, Zum Neuen Stil, p. 25.

[21] Morris, Hopes and Fears, p. 81.

[22] Morris, Hopes and Fears, p. 20.

[23] Morris, Hopes and Fears, p. 39.

[24] Morris, Hopes and Fears, p. 98.

[25] Morton, Three Works, p. 193.

[26] Morris in 1890 and van de Velde in 1903.

[27] H.v.d. Velde, Zum Neuen Stil, p. 139.

[28] H.v.d. Velde, Zum Neuen Stil, p. 12.

[29] H.v.d. Velde, Zum Neuen Stil, p. 15.

[30] H.v.d. Velde, Zum Neuen Stil, p. 30.

[31] H.v.d. Velde, Laienpredigten, p. 70.

[32] Morris, Hopes and Fears, p. 2.

[33] H.v.d. Velde, Laienpredigten, pp. 59-60.

[34] H.v.d. Velde, Die Renaissance, p. 61.

[35] H.v.d. Velde, Die Renaissance, pp. 110-11.

[36] H.v.d. Velde, Zum Neuen Stil, p. 46.

[37] Morris, Hopes and Fears, p. 31.

[38] H.v.d. Velde, Zum Neuen Stil, pp. 58-59.

[39] Morris, Hopes and Fears, p. 104.

[40] Morris, Hopes and Fears, p. 97.

[41] Morris, Hopes and Fears, p. 104.

[42] H.v.d. Velde, Zum Neuen Stil, p. 81.

[43] H.v.d. Velde, Essays, p. 85.

[44] H.v.d. Velde, Essays, p. 77.

[45] Morris, Hopes and Fears, p. 105.

[46] Morris, Hopes and Fears, p. 32.

[47] Morris, Hopes and Fears, p. 37.

[48] H.v.d. Velde, Essays, p. 96.

[49] Morris, Hopes and Fears, pp. 3-4.

[50] Morris, Hopes and Fears, p. 4. This statement of Morris' is rather vague, as he does not name any specific principles in nature.

[51] Morris, Hopes and Fears, p. 22.

[52] Morris, Hopes and Fears, p. 36.

[53] Morris, Hopes and Fears, p. 100.

[54] Morris, Hopes and Fears, pp. 100-03.

[55] Morris, Hopes and Fears, p. 72.

[56] Vallance, William Morris, p. 123.

[57] William Morris, "Making the Best of It," in Hopes and Fears

for Art (London: Ellis & White, 1882). A paper read before the Trades' Guild of Learning and the Birmingham Society of Artists in 1879.

[58] Vallance, William Morris, p. 85.

[59] Vallance, William Morris, p. 86.

[60] Vallance, William Morris, p. 94.

[61] Vallance, William Morris, p. 108.

[62] Vallance, William Morris, p. 234.

[63] It is worthwhile mentioning here, what is evident from many of his works, that van de Velde had a tendency in the 1890s and early 1900s to utilise in his decorations stylised plant motifs, suggestive of the then popular Art Nouveau style.

[64] H.v.d. Velde, Laienpredigten, p. 32.

[65] H.v.d. Velde, Zum Neuen Stil, p. 47.

[66] H.v.d. Velde, Zum Neuen Stil, p. 61.

[67] H.v.d. Velde, Laienpredigten, p. 115.

[68] H.v.d. Velde, Die Renaissance, p. 94.

[69] H.v.d. Velde, Zum Neuen Stil, pp. 82-88.

[70] H.v.d. Velde, Zum Neuen Stil, p. 83.

[71] H.v.d. Velde, Die Renaissance, p. 127.

[72] H.v.d. Velde, Die Renaissance, p. 105.

[73] H.v.d. Velde, Die Renaissance, p. 85.

[74] H.v.d. Velde, Die Renaissance, pp. 97-98.

[75] H.v.d. Velde, Die Renaissance, pp. 102-03.

[76] H.v.d. Velde, Die Renaissance, p. 103.

[77] H.v.d. Velde, Die Renaissance, p. 104.

[78] H.v.d. Velde, Essays, p. 49.

[79] H.v.d. Velde, Essays, p. 51.

[80] H.v.d. Velde, Essays, p. 44.

[81] H.v.d. Velde, Essays, p. 115.

[82] Vallance, William Morris, p. 94.

[83] Vallance, William Morris, p. 86.

[84] H.v.d. Velde, Essays, p. 48.

[85] H.v.d. Velde, Essays, p. 55.

[86] Vallance, William Morris, p. 105.

[87] Morris, Hopes and Fears, p. 11.

[88] Morris, Hopes and Fears, p. 42.

[89] Morris, Hopes and Fears, p. 29.

[90] Morris, Hopes and Fears, p. 63.

[91] Morris, Hopes and Fears, p. 66.

[92] Morris, Hopes and Fears, p. 67.

[93] Vallance, William Morris, p. 93.

[94] Vallance, William Morris, p. 256.

[95] Vallance, William Morris, p. 257.

[96] On this subject see also Ruskin's opinion in Bøe, Gothic Revival, pp. 88-89. Here Ruskin says that the whole idea of architecture is derived from and based on stone, wood, caly, etc., which is one reason for his dislike of cast-iron. He is aware that cast-iron brings about completely different proportions in construction.

[97] Morton, Three Works, p. 182.

[98] Morton, Three Works, p. 187.

[99] H.v.d. Velde, Zum Neuen Stil, p. 66.

[100] Vallance, William Morris, p. 257. The "articles of daily use" which Morris is referring to here are: houses, clothes, household furniture and utensils.

[101] H.v.d. Velde, Essays, p. 26.

[102] H.v.d. Velde, Essays, p. 7.

[103] H.v.d. Velde, Essays, p. 23.

[104] H.v.d. Velde, Essays, p. 162.

[105] Morton, Three Works, pp. 186 and 250.

[106] H.v.d. Velde, Laienpredigten, p. 88.

[107] Morris, Hopes and Fears, p. 60.

[108] Morris, Hopes and Fears, p. 60.

[109] Morris, Hopes and Fears, pp. 6 and 46.

[110] Morris, Hopes and Fears, p. 61.

[111] Morris, Hopes and Fears, p. 63.

[112] Morton, Three Works, p. 186.

[113] Morton, Three Works, p. 199.

[114] Morton, Three Works, p. 250.

[115] Morton, Three Works, p. 251.

[116] Morton, Three Works, p. 280.

[117] Morton, Three Works, p. 279.

[118] H.v.d. Velde, Zum Neuen Stil, p. 34.

[119] H.v.d. Velde, Essays, p. 163.

[120] Morris, Hopes and Fears, p. 6.

[121] Morris, Hopes and Fears, p. 35.

[122] Morris, Hopes and Fears, p. 36.

[123] Morris, Hopes and Fears, p. 55.

[124] Morris, Hopes and Fears, p. 76.

[125] Morris, Hopes and Fears, p. 82.

[126] H.v.d. Velde, Zum Neuen Stil, pp. 34-35.

[127] H.v.d. Velde, Zum Neuen Stil, pp. 35-36.

[128] H.v.d. Velde, Zum Neuen Stil, pp. 64-65.

[129] While this study is concerned with van de Velde's and Morris' writings on the applied arts and architecture only, it should be mentioned here that van de Velde's practical achievements--particularly of the period between 1893 and 1914--did not always match his theoretical desires and aspirations. Van de Velde's own workshops, for example, were much closer to Morris' in that he catered to a small group of relatively wealthy customers by producing limited editions of

mostly hand-crafted objects, instead of mass-produced articles.

[130] Morris, Hopes and Fears, pp. 84-85 and p. 88. Also: H.v.d. Velde, Laienpredigten, pp. 51-53 and Die Renaissance, p. 78.

[131] H.v.d. Velde, Zum Neuen Stil, p. 35.

[132] H.v.d. Velde, Laienpredigten, p. 59.

[133] H.v.d. Velde, Laienpredigten, p. 64.

[134] H.v.d. Velde, Laienpredigten, p. 67.

[135] H.v.d. Velde, Zum Neuen Stil, p. 57.

[136] H.v.d. Velde, Zum Neuen Stil, p. 35.

[137] H.v.d. Velde, Laienpredigten, p. 89.

[138] Morton, Three Works, p. 245.

[139] Morton, Three Works, p. 252.

[140] Morris, Hopes and Fears, p. 28.

[141] Morris, Hopes and Fears, p. 89.

[142] Morris, Hopes and Fears, pp. 26-27.

[143] Morris, Hopes and Fears, pp. 96-97.

[144] Morton, Three Works, p. 253.

[145] H.v.d. Velde, Essays, pp. 182-83.

[146] Morris, Hopes and Fears, p. 105.

[147] Vallance, William Morris, p. 250.

[148] Morris, Hopes and Fears, p. 17.

[149] H.v.d. Velde, Laienpredigten, pp. 51-53.

[150] H.v.d. Velde, Laienpredigten, p. 47.

[151] H.v.d. Velde, Zum Neuen Stil, pp. 24-25.

[152] H.v.d. Velde, Essays, p. 130.

[153] H.v.d. Velde, Laienpredigten, p. 67.

[154] H.v.d. Velde, Essays, p. 66.

[155] H.v.d. Velde, Essays, p. 147.

[156] H.v.d. Velde, Essays, p. 158.

[157] H.v.d. Velde, Essays, p. 157. This latter suggestion, like many others made by van de Velde, was not a new one, and van de Velde did not claim to be its originator. Already in 1907 Peter Behrens was employed as a designer by the German electrical product manufacturer AEG. This incident, however, still accounted for a rare exception to the rule in 1910, and thus van de Velde's observation--aimed at a large scale improvement of artist-industrialist relationships--does not loose its validity in the context of this study.

[158] H.v.d. Velde, Essays, p. 151.

[159] H.v.d. Velde, Essays, p. 152.

[160] H.v.d. Velde, Die Renaissance, pp. 28-30 and p. 111. Here, van de Velde does not appear to realise that there are limits to the possibilities of calculation, and that beyond these limits preference and customs take over. Thus Samuel Clegg writes in Architecture of Machinery (London: John Weale, 1852) that "truth does not strike us without the assistance of custom; but so strong is the force of custom, that unassisted by truth it has worked the greatest miracles." (p.50).

[161] H.v.d. Velde, Die Renaissance, p. 123.

[162] H.v.d. Velde, Die Renaissance, p. 114.

[163] Vallance, William Morris, p. 305.

[164] Vallance, William Morris, p. 306.

[165] Vallance, William Morris, p. 309.

[166] Morris, Hopes and Fears, p. 6.

[167] Morris, Hopes and Fears, p. 17.

[168] Morris, Hopes and Fears, p. 17.

[169] Morris, Hopes and Fears, p. 35.

[170] He had just joined the Eastern Question Association.

[171] Morris, Hopes and Fears, p. 36.

[172] Morris, Hopes and Fears, p. 44.

[173] Morris, Hopes and Fears, p. 46.

[174] Morris, Hopes and Fears, p. 46.

[175] Morris, Hopes and Fears, pp. 49-50.

[176] Morris, Hopes and Fears, p. 63.

[177] Morris, Hopes and Fears, p. 64.

[178] Morris, Hopes and Fears, p. 66.

[179] Morris, Hopes and Fears, p. 68.

[180] Morris, Hopes and Fears, p. 68.

[181] Morris, Hopes and Fears, p. 82.

[182] Morris, Hopes and Fears, p. 75.

[183] Morris, Hopes and Fears, pp. 86-89.

[184] H.v.d. Velde, Geschichte, p. 37.

[185] H.v.d. Velde, Geschichte, p. 48.

[186] H.v.d. Velde, Geschichte, p. 54.

[187] H.v.d. Velde, Geschichte, p. 55.

[188] H.v.d. Velde, Geschichte, p. 55.

[189] H.v.d. Velde, Zum Neuen Stil, p. 51.

[190] H.v.d. Velde, Zum Neuen Stil, p. 55.

[191] H.v.d. Velde, Laienpredigten, pp. 100-01.

[192] H.v.d. Velde, Die Renaissance, p. 131.

[193] H.v.d. Velde, Die Renaissance, pp. 131-33.

[194] H.v.d. Velde, Die Renaissance, pp. 134-35.

[195] H.v.d. Velde, Die Renaissance, p. 145.

[196] H.v.d. Velde, Die Renaissance, p. 145.

[197] H.v.d. Velde, Zum Neuen Stil, p. 140.

[198] H.v.d. Velde, Essays, p. 181.

[199] H.v.d. Velde, Geschichte, p. 311.

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